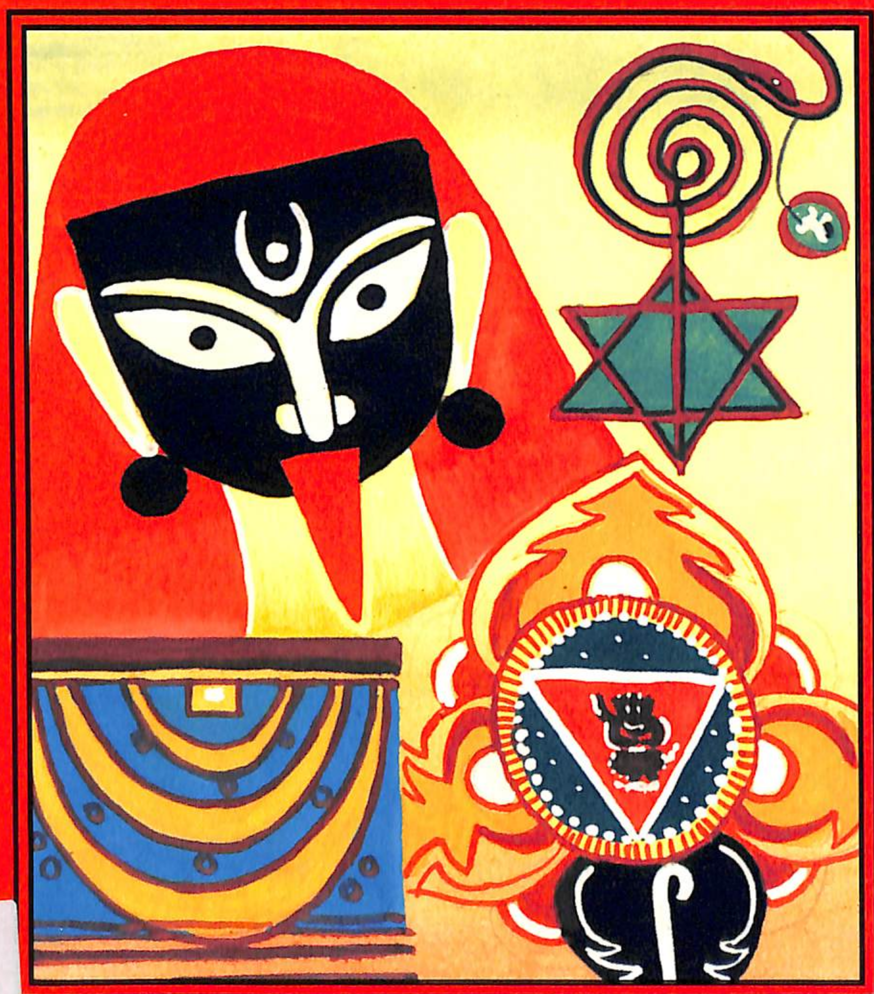
The ĀGAMA ENCYCLOPAEDIA

Volume I

Introduction



Prof. S.K. Ramachandra Rao

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Prof. S.K. Ramachandra Rao

I

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Further, Indian temples are to be considered only in the general framework of temple culture, which include not only religious and philosophical aspects but social, aesthetic and economic aspects also.

The volumes named Āgama Encyclopaedia deals with the temple-culture and Āgama framework, the sectarian division of the Āgama into Śaiva, Vaiṣnava and Śākta, and the topics selected from the Āgama texts follow. Thus, the entirety of the Āgama, literature in so far as it is relevant to the temple-culture is brought within the scope of The Āgama Encyclopaedia.

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Virupakśa Temple at Pattadakallu

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The volume deals with the general problems relating to the idea of Āgama and the broad details of the tradition that is known after Āgama. In the historical perspective Āgamic tradition and the Vedic tradition were initially distinguished, but later the two fused. The circumstances that favoured the separation and integration have been explained. The role that Tantra played in crystallizing the Āgama tradition has been elaborately explained and illustrated. And more importantly the volumes deal almost exclusively with the essential details of temple-culture in India Without an adequate appreciation of this context, other aspects of Āgama cannot become meaningful. In one of the appendices, a fairly exhaustive account of Tantra has been given, for this has provided the major dimension to the Āgama, especially of the Śãkta pursuation.

The volumes which were originally published in the period 1989-1994 by the Kalpatharu Research Academy, Bangalore are being reprinted now, and I am grateful to my friend Shri Sunil Gupta of the Indian Books Centre, Delhi for publishing a revised edition of the volumes.

Bangalore
June, 2004

S.K. Ramachandra Rao

Chapter I

THE ĀGAMA CONTEXT

1. WHAT IS ĀGAMA?

The word 'Āgama' refers to an ancient tradition, dealing with worship and the philosophical, psychological, ritualistic and behavioural aspects thereof, which has come down to us by word of mouth as well as through written texts. The Āgamas deal with all types of worship, either in temples or at home, in communities or in private, iconic or aniconic. They form the basis for the temple-culture as it prevails today. They prescribe the structure and architecture of various kinds of temples, the customs to be follcwed the rituals to be performed, and the festivals to be conducted, in fact the entire gamut of activities connected with the temples.

The word 'Āgama' literally means a 'well-structured and traditionally communicated wisdom' (ā + √gam). It has been derived in various ways. For instance, one of the definitions is that it is the knowledge that has been obtained either by direct observation, by inference or by the testimony of those who are wise and trustworthy, and which will be beneficial to man both here and hereafter. Another definition is that Āgama tells us about dharma and adharma and gives us comprehensive knowledge

regarding the highest objective of man, according to those who know the Vedas".[1]

These two definitions apply to Āgamas in general. The Āgamas may be classified broadly into three groups on the basis of their sectarian affiliations: Śaiva, Vaiṣṇāva and Śākta. The definition of Āgama as applicable to the Śaiva-Āgamas is that it is the wisdom which proceeded from the mouth of Śiva and received by the ear of Parvati and absorbed by Vāsudeva (viz. Viṣṇu)[2] The Śakta-Āgamas on the other hand, define Āgamas as the wisdom revealed by Pārvati to Śiva. However, there are some Āgamas which are revealed by Śiva to other recipients as well, such as Mataṇga (Mataṅga-Parameśvarāgama), Ruru (Rauravāgama) and Viṣṇu (Ajitāgama)[3]

As could be guessed by these definitions, these texts are in the form of dialogues. Although the originators of these Āgamas are believed to be Śiva, Viṣṇu or Pāvatī the knowledge that exists today has come down to us either orally or through texts from a succession of consecrated teachers, mythical as well as historical.

The Āgamas are believed to have a divine origin. They are said to have originated at the time of creation itself. The Śaivāgama, for example, holds that the primordial sound (nāda) that emanated from the undifferentiated and absolute (niṣkala) Śiva gave rise to the Omkāra (praṇava), which in turn produced the primal sound matrices called nātṛikās, which in due course resulted in language (śadha-rāśi). The first expression of language was Āgama[4] The Vaiṣṇavāgamas (like Pāñcnarātra) related that from the undifferentiated and absolute Vāsudeva emanated the first vyuha (to be explained later) known as Saṅkar-śaṇa, from whom originated the 'Āgama'.[5]

What is implied is that the āgamas have a hoary antiquity, having existed from time immemorial, although the written texts are of comparatively recent origin. The knowledge that has been prevalent in an amorphous and generalised nature has been crystallised into cultic practices which have become codified in the process of documentation. Hence the dual meaning of the word 'Āgama', which refers to the heritage or traditional wisdom as well as to the texts.

Likewise, the word Tantra' which is often employed synonymously with 'Āgama' has many connotations. It may refer to a system of thought, a body of practices, or a collection of books. It originally signified a loom where the threads are 'spread out' or 'extended' (from the root 'tan')[6] It also referred to the pattern or design that emerged out of this spreading or extension. Sometimes it meant 'explanation' with careful attention.[7] Hence certain chapters and books where a particular theme was explained and elaborated were called tantras, such as Śaṣṭhi-tantra and Pañcatantra. Subsequently, it came to stand for a whole literature of religio-magical treatises dealing with practices or skills of combining various methods and techniques.

The definition given by an eminent authority on traditional wisdom, Kātyāyana, is interesting: 'Tantra is the co-occurence of actions.[8] It is an organization of behavioural acts. When Ayurveda, for instance, refers to the body as "tantra', it is because the body is not only a collection of organs but an organization of forces the dhātus, dośas and malas. Mimāmsā, which prescribes rituals appropriate to the needs and circumstances is likewise referred to as a tantra. A system of thought

(darsana) also is a coherent organization of discrete ideas, theoretical speculations and their practical implications.

The word tantra has two roots: 'tan' which means to proliferate or diversify, and 'tra' meaning 'that which protects'. Tantra utilises magical word-symbols (mantra) and mystical designs (yantras), which when meditated upon evoke a series of intensive insights based on the individual's equipment and the wisdom imparted by the teacher, and at the same time help him to solve his problems and fulfill his objectives. Another authority on Vedic interpretation, the Vedic commentator, Śabara, furnishes a definition which has a similar import: 'when what is performed but once serves many purposes - even as a lamp lit up in the midst of students'.[9]

According to *Śabdastoma-māhanidhi*, the celebrated lexicon, tantra has a two-pronged approach to life: 'it offers happiness in this life and emancipation thereafter', through a reorganization of internal forces in man. If focusses its attention on the individual, his physical structure, mental mechanism, modes of consciousness and organismic motivations, in order to improve his practical efficiency and also to enhance his spiritual potential.

Another significance of the expression 'tantra' is brought out in *Nyāya-bhāṣya*: Tantra is a method of instruction, in which the imports of different aspects of a subject related with each other are reconciled and integrated.[10] It is a unifying factor, and it focusses attention on the essential and common implications which underly different sections and sequences. It also explains how the different sections in a book or different sequence in a ritual are arranged and organized. Tantra thus is mainly a methodological device. Another definition that occurs

in *Viṣṇu-samhitā* mentions that what makes the tantra a tantra is that it explicates and elaborates all the meanings and significance contained in a system of thought in a ritual.[11] The meanings are not only relevant to each of the parts or sequences, but relevant in a more important way to the system or the ritual as a whole. And to explicate such meanings, the method employed should be one of relating, reconciling and integrating.

While Āgama is essentially a tradition, Tantra is a technique, but both share the same ideology. The word Āgama is more often used with reference to the Śaiva and Vaiṣṇava traditions whereas the Śakta cult is referred to as tāntrik. In almost all the Āgama texts, the first chapter is called "tantrāvatāra", meaning 'the descent of Tantra'. In several books the two terms are used interchangeably. The chief priest in a temple is known either as āgamika or tantri, there being no palpable difference in their roles.

The Āgama texts and the Tantra deal with the same subjects and adopt the same principles. But the Āgama is wider in scope, and contains matters which are theoretical, discussive and speculative.

For instance, *Puruṣottāma-samhitā* describes Āgama as the subject that deals with details of conduct, obtainment of supernatural states of existence, and the principle of greatness of the deity.[12] This definition considers the three syllables which make up the word 'Āgama', and explains what they suggest: the first syllable 'ā' refers to conduct (ācāra), the second syllable 'ga' the future states (gati) and the third 'ma', greatness (māhāt-mya). The three aspects cover a wide range of subjects by implication and involvement.

Āgama is said to be characterized by seven 'marks'

(saptabhir lakṣanairyuktam tvāgamam): creation (sṛṣṭi), dissolution (pralaya), worship of gods (devatārcana), spiritual practices (sādhanā), repetition of the mantras (puraścaraṇa), the group of six magical practices (śat-karma-sādhanā) and contemplative techniques (dhyāna-yoga). Tantra deals only with the practical aspects and methodological issues. This is the sense in which Kauṭilya (*Arthaśastra,* adhikaraṇa 15), Caraka (-samhitā Siddhi-sthāna, 12, 40-45) and Suśruta (-samhitā, Uttara-tantra, 65) use the expression 'tantra-yukti', meaning the principles of exposition of a method or system.

There is a saying in the Āgama works that the discipline known as Tantra is two-fold in nature: Āgama and Nigama (agamam nigamam caiva tantra-śāstram dvidhā matam). Nigama stands for Veda, while Āgama has often been identified with Tantra. That the Veda also is included in the scope of Tantra is somewhat intriguing, for often the two are thought of not only as mutually exclusive but as opposed to each other.

Kullūka-bhaṭṭa's gloss on *Viṣṇu-purāṇa* (according to Kane, between 1150 and 1300) states that Veda and Tantra are the two main streams of Indian traditional thought.[14] Āgama-Tantra tradition is considered as authentic and as important as the Vedic tradition. These two traditions have divergent view-points regarding some details like God, the relationship between God and Man, the path to salvation, and the ways of worship. The Vedic conception of God is that of an omniscient, omnipotent and a formless entity manifesting itself in natural phenomena and forces whereas the Āgama represents God as a personal deity with recognisable form and characteristic attributes.

The Vedic tradition lays great stress on fire rituals and

sacrifices while the' Āgamas recommend worship of images of God with rituals (tantra) and word-symbols (mantra) as the royal road to salvation. The Āgamas hold bhakti or devotion to deity as a primary requisite to attain salvation, and wisdom or enlightenment (*jñāña*) as the last step in the path of emancipation. Its approach is dualistic: that of man seeking God, the Supreme, whose grace alone can save him from the misery of wordly involvement.

It is this element of devotion, which has given rise to the temple culture and the cult of worship. The approaches of ritualistic action (karma) and liberating wisdom (jnāna) are made subordinate to deep devotion. The Āgama texts no doubt extol knowledge and prescribe ritualistic action, but they emphasize that without devotion they are ineffective and become irrelevant. And in the Āgama context, devotion is defined as intense interest in worship and so on (pūjadiṣvanurāgah bhaktih).

In the Nigama tradition (viz. Veda) on the otherhand, greater attention is given to knowledge of the gods, although such knowledge is not systematised and exists but in an amorphous form. The poetic outpourings of the Rg-vedic hymns are joyous in nature and more or less descriptive in character. The Yajur-veda and Sama-veda are more ritualistic in their orientation and contain suggestions of sacrifices and observances of various kinds, all of them which have worldly gains in view. Vedic approach to the divinities is collective in character, involving a number of priests and experts with specific roles to play. And a sacrifice is always in a public place, and in view of large congregations of people.

This is in contrast to the Tāntric tradition which is individualistic in orientation, and which advocates quiet

contemplation and self-discipline as prescribed in the Yoga texts, rather than the public performance of rituals. The Tāntrik rites are conducted in the privacy of householdsor in secret enclosures. The emergence of temple-culture indicates an amalgam of the Nigama and Tantra approaches. The temple is a publicplace of worship, and several sequences of worship are conducted in public, in full view of the assembled devotees; but the more important rituals are always conducted behind closed doors.

In the course of history, the hold of the Brāhmana texts which prescribed the ritualitic worship of deified natural forces like Indra, Varuṇa and Sūrya for worldly gains, loosened and gave place to the ideology of the Āraṇyakas. The ancient sages began to cogitate and ruminate on the ritualistic prescriptions, and interpret the mantras with philosophical and spiritual overtones. They believed that all sacrifices suggested in the Vedic lore had asymbolic meaning, that the sacred hymns referred not to the external and concrete powers, but to the forces within man's own being. The idea of the microcosm reflecting the nature of the macrocosm developed, and reached its culmination in the Upaniśads (viz. the end-portions of the Vedas known as Vedānta). The emphasis here was entirely on the liberating wisdom or jñana, in terms of the knowledge of the self, which was projected as the ultimate and supreme goal of all human endeavour. There was hardly any place for devotion to personal gods or a cosmic God in this approach.

As regards the idea that only the initiated individual was capable of obtaining the desired goal, the Vedānta approach had little use for it. The value of a teacher (guru)

was only in the instruction that he imparted. But in the tantra, great importance was attached to the guru who not only instructed but initiated the novice. The initiation (dikṣā)was a necessary, elaborate and symbolic rite. In the Vedic context also, we find the element of dīkṣā, but it is only as a preliminary ritual qualifying an individual to perform a sacrifice. It has none of the deeper significances that we find in the tantras-tradition where the guru or ācārya (teacher, master) who bestows initiation, plays an all-important role in the spiritual evolution of the aspirant.[15] Hence devotion to God in this approach is supplemented by devotion to the guru; the notion of devotion involves both devata-bhakti and guru-bhakti. And because it is the guru who leads the devotee to Godhead, devotion to him becomes in fact more urgent and important than devotion of Godhead.

Although the Āgama and nigama traditions started out with-such divergent approaches, there was, in course of time, an attempt at appproachment. The tantra borrowed many details from the Vedic tradition and adapted many others. The celebrated Gāyatrī (Ṛgveda,), which was a hymn directed towards the Solar divinity was adapted to suit the needs of the mother-goddess cult. We have, the formula Tripurayaividmahe, bhairavyai dhīmahi, tan no devi pracodayat', after the Vedic Gāyatrī. The hymn of benediction from Rgveda (1,89,6) was adapte to the worship of Sakti. Like the Vedic sandhyā ritual, there was instituted a tāntrika-sandhayā involving similar sequences and hymns. Vedic authorities were cited in support of the Kaula rites which appeared rather outlandish.

Corresponding to the samskāras prevalent among the followers of the Vedic tradition, there were samskāras

meant for tāntrik practitioners. There were also fire-sacrifices (yajñas) incorporated in to the tantrik worship. Jayakhya-samhitā' prescribes the last rite (āntyeṣṭi), and Vātula-tantra, expiation ceremonies (prāyascitta) on Vedic lines. Some tantras claimed that they originated from the Vedas; and texts like Nārayanīya-tantra argued that the Vedas themselves were derived from tantrik sources: *Rgveda* from Rudra-yāmala, *Yajurveda* from Viṣnu-yāmala, *Sāmaveda* from Brahma-yāmala and Atharva-veda from Śakti-yāmala.

In the early Vedic context, fire-worship in the form of sacrifices was not only elaborate, but involved expense. It was exclusively the privilege of the upper classes. But when we reach the Smrti age, we find that Vedic sacrifices were gradually going out of vogue, and were being substituted largely by worship of natural but unusual objects, serpents, tree and sylvan deities (nāga, vrkṣa, yakṣa). Worship of such objects and also man-made icons representing deities was made obligatory for the householders in the Smrti texts like Manu, Yājṅavalkya and Marici. Worship was not only simple in nature and procedure, but altogether inexpensive, since faith (sraddhā) and devotion (bhakti) were considered all-important.

And worship could be resorted to by persons of all castes, and in all stages of life. While worship was suggested, the mantras that were prescribed in the Smṛti texts to be employed were largely borrowed from the Purānas (which again had greater popular appeal than the Vedic texts), although some Vedic hymns did enter into the worship sequences. And the ritualistic rigour characteristic of the Vedic sacrifices was given up; nor was the worship ritual anelaborate one. In the early

stages, the officiating priest may have had a Vedic background. But, later, the priests constituted a class by themselves, outside the fold of the ritualistic scholarship in Vedic lore.

The worship of deities (several of them public in nature and some household deities) advocated by the Smṛti texts may be said to be the immediate cause for the emergence of Āgama literature. Worship was now made more impressive by the incorporation of numerous ceremonial services to the deity (upacāras), and by adding colour by way of presentation of music, dance, drama and other entertainments before the deity as details of worship.

Enthusiasts of Āgama were eager to align themselves with the hoary Vedic tradition with an obvious celebrity and unquestioned validity, and sought to provide support to their claims from the Nigama. Āgama came to be considered in due course almost as a subsidiary culture within the Vedic framework.

In temple worship, for example, Vedic mantras are chanted in the traditional manner while performing certain rituals like providing the ceremonial bath for the icon. Āgamas accomodated, as was mentioned earlier, the collective form of worship as is now done in most of the temples along with the individual worship that is characteristically private when performed at home. However, the people that congregate for worship in a temple only passively participate in the worship procedure, more as on lookers or witnesses than as officiants; the actual worship is conducted by the priests, on behalf of the observers. There are only certain sequences in which the gathering may participate, while the other sequences are exclusively the privilege of the officiating priests.

There is a saying of some antiquity that conduct both secular and religious must be in accordance with the Veda in the first of the ages, viz. Krta-yuga; in accordance with the Smrti texts in the second, viz. Tretā-yuga; in accordance with the Purānas in the third or the Dvāpara-yuga; and in accordance with the Āgama in the present age, viz. Kaliyuga. The saying brings out the change in emphasis as a result of the passage of time. The Vedas represent a distant past; the Smṛti texts represent the medieval times; the Purānas stand for a comparatively recent past; and the Āgama is contemporaneously relevant. The saying also indicates that Āgama has an immediate background in the Purāṇas, a remote background in the Smrti texts, and still more distant basis in the Vedas.

It is said in the Purāṇas that during the first age called Kṛta (the age of perfect virtue) there were no temples, for the gods appeared to the people and helped them directly In the second age, Tretā, virtue diminished in its quality and effect; the gods now appeared in their own normal forms (for the virtuous folk) as well as in iconic forms (for others). But there were still no temples, for pious folk installed iconic forms in their own homes and worshipped them ('gṛha-pratiṣṭhā'). In the third age, Dvāpara, when virtue and vice almost vied with each other with equal ardour, the sages installed iconic forms in remote jungles, and built shrines over them for the benefit of the good and energetic folk (araṇyeṣu ṛṣibhih) who were prepared to undertake the trouble of visiting such shrines. In the final (and present) age, when vice dominates over virtue, Kali. There is great need for temples in towns and villages for all people to worship, for it is only the divine presence in an iconic form that confers benefits during this

degenerate period. As a matter of historical fact, while icons in households are mentioned in works belonging to centuries prior to the Christian era (like Pāṇini's *Aṣṭadhyāyī,* and Patañjali's *Mahābhāṣya,* the temples do not date back to a period earlier than the third or fourth century after Christ.

After the emergence of the temple-culture, the Vaikhanasas who appear to be the earliest professional priests in temples chose to affiliate themselves to the Vedic tradition, while at the same time condescending to worship in a temple. That is why the āgama of the Vaikhānasas is frequently described as Vaidikāgama or Śrautāgama. This suggests the eagerness on the part of the temple-priests to relate themselves to the Vedic background, however remotely, and to the Smrti corpus.

According to the *Jamadagni-smṛti*, the god must be worshipped preferably with Vedic rites; and the typical temple-worship sequences detailed in the *Pāñcarātra* may be resorted to, when the Vedic mantras are not available[16] This was obviously a concession to the changing times. And the strong suggestion is that Vedic mantras were fast becoming "unavailable"; the Vedic culture had already yielded to the Āgama-culture. The Smrti which is a valiant advocate of Vedic sanctions had to recognize the value of, and need for, Āgama prescriptions. Such statements also suggest that the *Pāñcarātra* and Śaiva āgamasare more tāntric in character, even though they use Vedic hymns in several sequences of worship.

2. THE LOSS OF ĀGAMA LITERATURE

Due to the difference between the approaches and orientation of the Āgama and the Nigama (or Vedic)

traditions, there arose inevitably a conflict between the supporters or followers of these two traditions. The Vedic group which had the advantage of traditional celebrity and was therefore dominant, started condemning the tantrik practices in no uncertain terms. Kumārila (in *Tantra-vārtika*), Śankara (*Vedānta-sūtra,* 2, 2, 45), Vallabha (*Aṇubhāṣya,* 2, 2, 42), and Appayya-dikṣita *(Parimala* on Vedānta-kalpataru) mounted seething and severe attack on this non-Vedic approach. With the advent of the Purāṇas which were pro-Vedic at least in their claim, the antipathy towards the āgamas became more evident during the medieval times.

The Purāṇas asserted that the purpose of the tantras was only to deceive and delude the wicked folk (duṣṭānām mohanār-thāya sugamam tantram īritam), and held that the tantras were introduced only for the sake of degenerate people. *Sāṁba-purāṇa* (quoted in *Vīiramitrodaya*) claimed that tantras are resorted to by those who had been excluded from the Vedic fold, that tantrik rites were to be performed only by those who were prohibited from Vedic rites and the tantra was for the "fallen" folk and for those who were incapable of the rigour of Vedic rituals.[17] But soon a spirit of ambivalence was discernible in the Purāṇas and Smṛtī texts regarding the temple-culture. The temples which had already come to stay had to be accepted and accommodated within the Purāṇa and Smṛti context; but it was not the tantric rituals and the āgama prescriptions which were akin to the Vedic lore that were fundamental to the temple culture. The Purāṇas owing to several factors became popular and had a definite and positive appeal to the masses. They moulded what is now recognised as the Hindu ideology in the minds of the

people. They initially extolled the Vedic tradition and boldly attacked the Āgamas.

Kūrma-purāṇa (1, 11, 272-3), for instance, says that these different systems of thought which set about in opposition to the Vedas, are evidently wicked in nature, and are meant for the outlandish and the degenerate folk (pāśaṇḍa); and the purāṇa explicitly mentions among these systems Kāpāla, Pāñcarātra, Yāmala and Vāma (all of which belong to the Tantra-Āgama class).[18] The Śaiva purāṇas betray an eagerness to dissociate themselves from the Śaiva-āgama line of thinking. In *Varāha-purāṇa* (71,58), Rudra himself is made to denounce the followers of Paśupata-āgama, who were outside the Vedic fold (veda-bāhya)[19]

Even when the purāṇas and Smṛti texts recognized the growing popularity of Āgama-Tantra, they did not initially accept its position as valid. Even the wise Asparārka who says in his commentary on *Yājñavalkya-saṁhitā* that the Tantra should not be condemned or rejected, warns that not all the parts of the Tantra canon are valid or authoritative.[20]

The tantras mounted a counter-attack on the Vedic tradition. *Kāka-caṇḍesvara-mata* pointed out that owing to the great antiquity of the Vedas, they had lost their efficacy.[21] *Kulārṇava-tantra* made caustic comparisons: the Vedas, Śastras and Puranas were like common harlots while the tantra was like unto a respectable housewife.[22] The reference is to the chanting of Vedic and purāṇic hymns and performance of Vedic rituals in public, in contra-distinction to the tāntrik rites which are always conducted in secrecy. The same text suggests that the Vedic tradition was being claimed as a

preserve of the Brāhmin caste. The text counters this claim by dismissing a scholar in all the four Vedas as worse than a low outcaste if he did not have an insight into Tantra; an outcaste having the tantrik wisdom, on the other hand, would be far better than a brahmin (ibid., 2,17)[23] A verse quoted in *Śaivāgamaparibhāśa-mañjarī* (3,155) specifies that the Vedas are only for Brahmins while the Tantrik approach is suitable for all people (including the Brahmins)[24] *Aṁ-śuṁadbheda* (5, 7) and Kāmikāgama (uttara, 1, 75-77) distinguish between three kinds of sacrifices: (1) those employing only the Vedic hymns, which are the lowest in order; (2) those employing the Vedic as well agamic hymns, which are midling in merit; and (3) those employing only the agamic hymns, which are the most superior.[25] One of the āgamas of Pāñcarātra, Śri-praśna-śamhitā (2, 38) holds that the place of Pāñcarātra (ekāyana, as it is called here) is over the head of the Vedas (vedānām śirasi sthitam).[26] or, in other words, that the Āgama is superior to the Vedas. It is not accidental that the Pāñcarātra-āgama with this outlook stole a march over the earlier Vaikhānasa faction of the āgama, which closely aligned itself with the Vedic tradition.

This attitude naturally discouraged the ready acceptance of the āgama canon by the people at large. The literature began dwindling, and what exists of the Āgama-tantra literature today is but an insignificant sample of the original.

Subsequently, however, when there was a greater reconciliation between the two traditions, a good portion of the Āgama-tantra literature got assimilated into the Vedic frame-work, and the Āgama tradition was

accommodated, albeit grudgingly, within the Vedic tradition. But the portions that were not thus accommodated naturally got lost.

The explanations given in the Āgama texts themselves regarding the loss of the vast literature that must have been once current is different. They do not acknowledge the historical factors detailed above as being responsible. They point out that the human mind in course of time becomes less and less capable of comprehending the subtle aspects and principles contained in the Scriptures such as the Veda and Smṛti, and that, therefore, it became necessary to simplify and reduce the amount of Āgama-tantra material to be studied and digested.

Pādma-saṁhitā, which is one of the major Pāñcarātra texts, claims to have been reduced in the first instance from the original fifteen million verses to 5,00,000, and then again to 1,00,000, and finally to a mere 10,000. *Ahirbudhnya-saṁhitā*, another *Pāñcarātra* text, claims likewise to have reduced 240 chapters to half the original size, and explains this reduction as due to the deterioration of the human capacity (buddhisaṁkoca). The purpose of reduction was given as "for the greater benefit of humanity (manuṣyānām hitāya")[27] According to this text, the reduction took place in the Dvāpara-age, and even before this age ended, The text had again to be reduced to 60 chapters, 're-edited leaving out excessive elaboration'. Likewise, *Mataṇga-parameśvara-*, a Śaiva-āgama, mentions at the commencement of the text that the original extent of the āgama was one crore verses in the anushtup metre and that it was reduced to a lakh of verses.[28] This again was reduced to 3500 verses. *Rauravāgama*, another Śaiva text, similarly claims that the original tantra was in

1,00,000 verses, and that it was greatly reduced in course of time.[29]

The diminution in the Āgama literature, which has occurred for whatever reason, is not limited to the size of the texts alone. Entire texts have been lost in course of time, and many of the texts that are available at present, are but fragments of the original corpus. The Pāñcarātra-āgama is said to have been composed in 108 major texts; Śaktāgama in 64, and Śaivāgama in 28. But all of them are no longer extant. Even among those that are extant, only a few are in popular use in temple worship. The other texts have disappeared, and not even fragments have come down to us.

3. THE SCOPE OF ĀGAMA TEXTS

Conventionally, each of the āgama texts have been compiled in four books (pādas): the first known as the Jñāna or Vidyā-pāda, dealing with the philosophical and the theoretical framework; the second, called Yoga-pāda, dealing with the aspects of divine communion; the third, called Kriyā-pāda, dealing mainly with the worship rituals; and the last, known as Caryā-pāda, dealing with the priestly conduct and other observances. In actuality, however, many texts that are extant have only the last two books, the first two having been lost, no one knows when. Even where all four pādas are available, it is only the last two that are held important and relevant by the priestly class, and the former two are so neglected that they have disappeared into oblivion.

There is yet another reason for the gradual disappearance of some of the parts of the Āgama literature. Matters which do not deal directly with temple or the

worship in it tended to fall out of focus and remain if at all, of marginal interest. At one time the āgama literature must have had the Gṛhya-sūtras (manuals dealing with the domestic rites and conduct of the temple priests) incorporated into them as a necessary adjunct, but now the only gṛahya-sūtras that remain belong to the Vaikhānasa section of the Āgama, and even they are few in number.

In Śaivāgama there is a belief that from each of the five faces of Śiva emerged a class of āgama. Emerging from the Sadyojāta (west) face, the class of āgamas known as Bhuta, consisted, according to tradition, of twenty books. From the Vāmadeva (north) face, the Vāma class had twenty-four books; like the well-known *Jayadratha-yāmala*; all of them dealing with the acquisition of supernormal powers (siddhis). From the Aghora (south) face, the Bhairava class emerged consisting of thirty-two books, dealing with philosophy and metaphysics. From the Tatpuruśa (east) face emerged the Gāruḍa class of twenty-eight books, giving magical cures for snake-poison etc. And, finally, from the Isāna (upper) face, emerged the Siddhānta class consisting of books giving the ideological background to iconic and temple worship. All the books belonging to the Bhūta and Gāruḍa class, and the major part of the Vāma class have been lost. And only the books of the Bhairava class were extolled by Abhinava-Gupta as the best ('utkṛṣṭam bhairavābhikhyam', *Tantrāloka*, 27,17); and the books of the Siddhānta class became popular in the south, in Nepāl and Kāṣmīr; thus driving the books of the other classes into near or total oblivion.

Around the 11th and 12th centuries, the rise of syncretic Hinduism weakened the position of Āgama-tantra complex, especially those books and manuals which encouraged

antinomian conduct, like that of the Kāpālikas. There was a general ill-will against the Tantra-practitioners, who were reputed to be given to wine, women and meat. Their conduct was repulsive to the sentiments-of the common and pious folk. Even the Āgama enthusiasts were quick to dissociate themselves from the tāntric practitioners, and there was an obvious split in the Āgama-tantra complex, favouring the Āgama.

Early in the 11th century, the advent of the iconoclast Muslims created an unrest among the Hindu population. One of the effects of this was that the custodians of the Āgama literature had to flee to South India and to Kāṣmīr to find refuge and patronage. Muslims did not make an inroad into Kāṣmīr till late 12th century, and thus the Śava-Āgama could survive in that part of the country till it was overrun by the Muslims. The class of books known as Siddhānta-āgama found the conditions in South India favourable for its consolidation. This explains how Āgama literature disappeared almost entirely from North India. It was nurtured in South India, and has therefore acquired a typical South Indian colour. The Saiva-āgama which was preserved in Kāṣmīr lost its temple-orientation, after the domination of that area by the iconoclast Muslims. What could survive was only the philosophical portions of the āgama literature. Thus Śaiva-āgama in the temple-context is now found only in South India.

During the same period, some of the Āgama-tantra literature migrated to Nepāl, Tibet and the adjoining countries. Along with the rise of Mahāyāna Buddhism, the Āgama ideology also made its impact. Thus we have an entire class of Āgama literature which could be designated as Buddhist āgama and which found its roots in Vajrayāna

Buddhism (prevalent in Tibet, Mangolia, China and Japan). The visualization of deities is an important aspect of the sadhana in this variety of Buddhism. Icons are visualized and represented, contemplated upon and worshipped. Shrines are built for the icons, and elaborate rituals are conducted. And therefore there are numerous texts in Tibet and China which deal with iconic worship and they are generally referred to as Sādhanā-texts. They have naturally borrowed extensively from Śaiva-āgama and Tantra literature.

Similarly the Jaina canon also adopted the Āgama literature for the Jains also had images of tirthankaras and attendant divinities to worship ritualistically both in household and in public shrines. There is of course a class of Jains who do not worship images; but icon-worshipping group (mūrti-pūjaka) is more prevalent, and the Jaina shrines are in thousands in the country. There is naturally a considerable literature concerning Jaina-āgama dealing with making and installing of icons, worship rituals and building of shrines. The medium through which this migration and adoption were effected was probably through the Nātha-Siddha cult in the Himalayan foot-hills. This cult was an amalgum of Yoga, alchemy, medicine and magic. The leaders of this cult, the nine Nāthas and the sixty-four Siddhas were essentially Śaiva in orientation, incorporating however the Sakta elements from the Tantra. Thus we find that both the Buddhist and Jaina āgamas align themselves principally to Śaiva and secondarily to sakta āgama outlook.

All the āgamas, including the Buddhist and the Jaina versions, recognize a four-fold division in each of their books:

(1) Vidyā-pāda, (so called in the Śaiva āgama and called Jñana-pada in the Vaiṣṇavagama books, and *Uttara-pāda* in the Buddhist literature) dealing with the basic philosophical principles and knowledge concerning the ultimate reality and its worship-worthy manifestations as well as liberation in different stages. In Śaiva āgama for example, this section deals with the three principles, man (paśu), god (pati) and bondage (pāsa) (*Śiva-purāṇa*, 7, 2) and discrimination between the various objects that help and hinder man's movements towards godhead *(Mataṅga-pāramesvara,* 2,8-9). In the Pancaratra texts, the primordial and transcendental godhead (para) and incarnations, manifestations and iconic representations (vyūha, vibhava, arcā) are dealt with under this head, as also the nature of liberation (mokṣa).

(2) *Yoga-pāda,* dealing with spiritual and esoteric practices of the renunciants and ascetics like the six-limbed yoga (śaḍan-ga, viz. āsana, prāṇayāma, pratyāhāra, dhyāna, dhāranā, samādhi}. The aspect of dhyana comes in for detailed treatment in many of the Āgama texts, for contemplation is one of the principal involvements of worship.

(3) *Kriyā-pāda,* dealing with planning and preparation and the construction of the temple, the making and consecration of the icon, actual worship rituals involving mantra, mandala,, mudra and other details. This section also deals with the rites of initiation (dikṣā) and the role of the preceptor (ācārya) not only in instruction but the actual conduct of worship in all its details.

(4) *Caryā-pāda,* dealing with the occasional festivals in the temple, the observances and conduct of the priests, the rules pertaining to the various classes of people and

the stages of life (varna and asrama); and devotion to one's own āgama in outlook and behaviour.

While this is the ideal division of all āgamas, in actuality, however, very few agamas comprise of all the four divisions. This is so even among the Śaiva āgamas which invariably prescribe the four-fold division. It is only some āgamas like *Suprabheda, Kiraṇa* and *Mrgendṛa*, that contain all the four divisions. Greater emphasis in the Āgama texts is given to the Kriyā-pāda. This is natural because Āgama is mainly related to the temple and details of worship in it. This may be illustrated by the distribution of pages in the printed edition of *Pādma-tantra*: Jñāna-pāda, 45 pages; Yoga-pāda, 11 pages; Kriyā-pāda, 215 pages; and Caryā-pāda 376 pages. Whatever is the subject-matter of the first two divisions finds its fulfillment and application (viniyoga) only in the Kriya-pada; and whatever is dealt with in the fourth division is only auxiliary to the Kriyā-pāda. Some of the āgamas like Kāmikā and Kāraṇa have only Kriyā-pāda, but the matter pertaining to the other three have also been dealt within the body of the text. The four-fold division is not strictly followed in the Vaiṣṇava-agamas (except in *Pādma-saṁhita* and *Viṣṇu-tattva-saṁhitā*), although they deal with all the matters that are generally dealt with in the other Āgama texts.

The rationale of the four-fold division is explained in terms of the rewards (viniyoga and phala) expected from each division. *Rauravāgama*, for instance, arranges these four in the descending order of importance and evolution. The first (viz. Vidyā-pāda) brings about the highest degree of salvation, namely, 'Sāyujya' or union with the deity, the second (viz. Yoga-pada), the next lower rewards, namely 'Sārūpya' (obtaining the form similar to the

deity); the third (Kriyā-pāda), the next lower reward, namely 'Sāmīpya' (achieving proximity with the deity); and the fourth, the lowest of rewards, namely 'Sālokya' (abiding with in the visual range of the deity). Thayumānavar, a celebrated Śaiva saint, considers the four stages in the reverse order and describes them as bud, flower, raw fruit and ripe fruit respectively. The Śaiva-āgamas, however, attach greater importance to the first pāda than to the other pādas. *Mrgendra-tantra*, for instance, devotes thirteen chapters for this pāda while it has eight chapters for Kriyā-pāda, and only one for Caryā-pāda and Yoga-pāda each. The Vaiṣṇava-āgamas, on the other hand, attach greater importance to the practical aspects covered in the Kriyā-and Caryā-pādas.

It is insisted in the texts that the four pādas are complementary to each other. All of them have but one goal in view, which has two aspects: liberation from the phenomenal fetters (mukti) and prosperity in wordly life (bhukti). The Āgama texts make out that the two aspects are equally important. While knowledge (Vidyā or Jñāna) along with effective spiritual practices (yoga) is the immediate cause for liberation (which view is held in common with the Vedic tradition), appropriate worship of the deity (Kriyā) and proper conduct (Caryā) would bring about prosperity here and now. Liberation is the distant objective, and prosperity is the immediate one. The pragmatic approach of the Āgama is illustrated by the accommodation of the final objective (mokṣa) within the scope of the more proximate ones, viz. virtue (dharma), wealth (artha) and pleasures in life (kāma), which constitute the triad of universal relevance (tri-varga).

And Āgama, in common with Smṛti, decries seeking

for salvation without discharging one's duties and responsibilities in secular life. 'Manu, for instance, says that one should settle his mind in liberation only after discharging the three debts (viz. the debt for the ancestors, which is discharged by continuing the family; the debt for the sages, which is discharged by studies; and the debt for the gods, which is discharged by worship and other duties); and that if he sought for liberation without discharging these debts, he would decent to hell (6,35).

The Āgama praises the life of a householder as the best among the four. In fact, it is the source and foundation for the other three stages of life (preparation as a brahmacāri, recluse as a vānaprastha and renunciant as a yati): the other three groups of people indeed depend upon the householders (cf. *Śaivāgama-paribhāśā-mañjarī*, 2, 115-6). The Śaiva-āgamas distinguish between two kinds of householders;' udāsīna' (indifferent to wordly life) and 'sādhaka' (aspirant and practitioner). The latter is engaged in supporting his family and is eligible to happiness in life. It is only after he discharges his duties as a householder that he can renounce his life, children and property and roam about as a loner and recluse in search of ultimate liberation (*ibid.*, 113-5)[30]

Āgama texts therefore deal with the householders duties, especially the religious ones. And while treating this subject, the classical four pādas are necessarily involved, *Śiva-dharmottara* (3, 12-14), for instance, prescribes karma-yajña (worship of deities, fire-sacrifices, etc.), tapo-yajña (observances and penances), japa (study and repetition of mantras), dhyana (contemplation of God) and Jñāna-yajña (study, teaching, interpreting, listening and thinking).[31] Another text, *Piṅgalā-mata*,

speaks of four kinds of action incumbent upon a pious householder: worship (pūjā), contemplation (dhyāna), repetition of the mantra (japa) and oblations in fire (homa).[32] And these aspects correspond with the subjects dealt with in the four pādas.

The prescriptions mentioned above are to be carried out at home. It would appear that the Āgama at first concerned itself with the religious welfare of a householder, and did not concern itself with temple-worship. In *Netra-tantra,* an important work of Kāṣmir Śaivism, the prescription is that the sacrifice (yāga), fire-oblations (homa), repetition of mantra (japa) as well as worship of deities must be done in one's own home (16, 30-37, and 18, 73-77).[33] Even when the Āgama took upon itself the task of codifying temple-rituals, it insisted that the priest must worship his own household deities (ātmārtha) before he comes to the temple (for parārtha-pūjā). Among the four pādas, the pādas dealing with Vidyā (jñāna), Yoga and Caryā pertain mainly to the priest as a householder and as an aspirant; matters concerning the temple-worship are largely dealt with in the Kriyā-pāda, and to a small extent in the Caryā-pāda.

Chapter II

ĀGAMA OUTLOOK

1. WORSHIP AS PROFESSION

The practice of worshipping icons at home has been in existence in India for more than 2500 years. This ancient Indian-custom dates back to several centuries before the Christian era. Among the relics found in the Mohenjodaro excavations were icons (arcāmūrti) which were worshipped in homes durịng the Indus valley civilisation. There are also literary references to this custom as early as the 5th century B.C. made by Patañjali who mentions a practice prevalent in his days of displaying icons to eke out a living. Mauryas, according to his description, were mercenary priests who earned their livelihood by carrying their deities to the houses of wealthy patrons and performing worship in their presence in return for money. The patrons believed that the deities thus worshipped would confer blessings on them. This served the interests of both the priests and the patrons (svārtha and parārtha). This was a departure from the old custom of private worship of icons solely for personal benefit. The worshipping of deities in public places like temples for the good of the people at large was but a step ahead.

Āgama, of whatever persuation, is distinguished by its almost exclusive concern with worship in temples. The

Āgama manuals invariably draw a distinction between worship carried out by the householder in his own home (ātmārtha) and worship carried out by priests in the temples for the sake of others (parārtha)[34] This presupposes two institutions: temple as a public place of worship and priests as professional officiants in temples. It is reasonable to suppose that the class of professional priests emerged only after the temples became prevalent in the community. Priests constitute an important dimension of temple culture.

The priestly class developed a subculture of its own within the Brahmin community, and until recently, all the members of the community engaged themselves with various activities connected with temple worship. And on this account, a distinction was often made between those that worshipped only at home and without any expectation of monetary rewards, and others who worshipped both at home (without expectation of monetary returns) and at the temple (which, of course, entailed being paid for this service) There were occasions for social prejudices and discriminations. The result was the crystallization of a distinct class of temple priests (Āgama-brāhmaṇa), which was a close-knit ingroup with its own ethos and mores. This group naturally claimed an exclusive right to worship in temples and defended this claim by drawing attention to scriptural sanctions, royal favours and a long tradition.

Many of the Āgama texts Śaiva as well as Vaiṣṇava contain passages which strongly forbid those who do not belong to this group to undertake worship in a temple.[35] The right to instal and consecrate an icon in a temple, to worship such icons according to Āgamic prescriptions, and to arrange for periodical festivals rests, according to this authority, only in the members of this group of

temple-priests like the Ādi-Śaivas, the Pāñcarātras or the Vaikhānasas. They justify this claim by their consecration into the priestly profession by a ritual (dīkṣā), which is quite distinct from the Vedic initiation.

Texts distinguish between the ordinary brahmins (samānya-viprā) who are qualified only to worship at home, and consecrated brahmins (dākṣita, Śiva-brahmana), who can also undertake worship in temples. And texts predict dire consequences if the ordinary brahmin prompted by greed or ignorance, dares to officiate as a temple-priest: he may die within six months, calamity may visit his home or the country; the King and the nation may suffer. Worship in a temple by anyone not properly consecrated is strictly forbidden in the texts. A verse in Kāraṇāgama (cited under the footnote 35) suggests that the worship in a public place like the temple as a professional priest may not be all too proper even for a consecrated brahmin; but the job is justified on the ground that such was Śiva's command for the Śiva-brāhmaṇa (śivajña-vatas tasya pararthejyā na dośabhāk). The temple priest, according to *Ajitāgama* (20th patala, 1-7), is a hireling by definition, he enjoys a provision made by the ruler of the land, or by a nobleman or by the people collectively.

Further, the temple-priest is said to be distinguished by gifting away to others the merit he acquires by worshipping (anyeśām phala-dānatah), in return for a recompense. The ability to do this derives from the power of a consecration. Therefore the injunction is that it is only after the ritual of consecration that one is authorized to be a priest in a temple. He should thenceforth engage himself in both kinds of worship (viz. at home and in the temple). He has two births: one from his mother's womb,

and the other from the rite of consecration (*Achintyāgama*, 2, 5-6,' janma vai dvividham proktam *dīkṣā-prasava-saṁjñitam'*). The former entitles him to follow the Vedic conduct, while the latter empowers him to follow the Śaiva conduct.

2. CONSECRATION

The consecration in Āgama is meant to bestow upon the intending priest the ability to provide the divine presence in the icon for the sake of the devotees, who on their own would be unable to transform the sculptor's handicraft into a worship-worthy icon. There is a saying that the idol acquires divinity by three details: the beauty of the idol, the spiritual power of the priest and the excellence and care with which worship is performed. Indeed the Āgama texts attend to all the three details. The consecrated priest should be able to direct and guide the sculptor in the correct representation of the deity, and he should be an expert in the worship-rituals appropriate to the deity. These two abilities are acquired by learning. But the acquisition of spiritual power is largely a function of consecration and partly the result of the individual's own effort to perfect himself.

Naturally therefore the Āgama texts elaborate upon the rites, merits and significance of consecration and extol the master who bestows such consecration.

This consecration which is an indispensable prerequisite for the temple-priest is not necessary for those who worship at home. The nature and mode of worship of the latter are determined by conventions prevalent in the family and the inclinations of the individual. Even the

temple-priest must conduct worship at home and he does so following the conventions prevalent in his own family and not according to the Āgamic prescriptions. It may be mentioned that Āgama is mainly concerned with public worship and does not provide inviolable rules to be observed in the worship at home.

The line between "worship for one's own sake" (ātmārtha) and "worship for the sake of others" (parārtha) is very clearly drawn in the Āgama texts. Some texts (like *Kāraṇagama*) go to the extent of dismissing worship for one's own sake as 'mean' (kṣudra), while worship for others is extolled as 'excellent' (bhadra).[40] Some others (like *Suprabheda*) distinguish between the objectives of the two forms of worship: in the worship at home, salvation is what motivates, but in the temple-worship wordly prosperity is aimed at.[41] Further, they insist that lone icons are worshipped at home, for this worship is meant to provide the devotee liberation from phenomenal bondage, whereas in the temple the gods are worshipped along with their consorts or śaktis ('powers') because the motivation is the fulfillment of the three values of normal life: virtue (dharma), wealth (artha) and happiness (kāma). For liberation, knowledge alone is what matters, and this is gained by one's own effort as well as by divine grace; and worship has a limited role to play here. On the other hand, success in worldly life in all its aspects calls for greater intervention of the divine grace, and the feminine consort of god represents the power of this grace.

The distinction between worship at home (ātmārtha) and worship in the temple is far-reaching. In the former, three varieties are distinguished: 'pure' (suddha), 'lone' (kevala) and 'mixed' (sammiśra). The first is worship of

Śiva alone, without his consort, while the second is described paradoxically as 'accompanied by the consort'; and the third is the worship of other deities from Sūrya to Caṇḍeśa, who attend upon Śiva.[42] In the first variety, the worshipper must have great restraint over his senses (jitendriyarchitam) but need not have had consecration. In the second variety, worship can be conducted by any learned preceptor (ācārya). The worship at home is regarded as motivated by desires and spiritual benefits (sāpekṣa).

In the temple-worship on the other hand, the priest does not seek spiritual benefits as a result of his professional duties (nirapekśa). This type of worship has three varieties: 'pure' (śuddha), the worship sequence ending with fire-oblation (havih-pradānanhta); the 'mixed' (miśra), ending with daily procession (nityotsavanta) and "the complex' (sankrīṇa), ending with presentation of purė dance (śuddha-nṛttānta). The worship done three times during the course of the day (viz. morning, noon and eventide) and for the aniconic linga in the sanctum, especially of the self-manifest kind must necessarily be of the first variety; the second variety is to be followed in the case of aniconic lingas established by human beings; and the third variety where five icons (Śiva, Śakti, Gaṇeśa, Skanda and Nandi) are worshipped together.[43]

But the texts insist that without worship at home the priest should not undertake to worship in the temple. The deity at home is moveable (cala), but the deity in the temple is stationary (sthāvara). The moveable deity is worshipped for the fulfillment of the priest's normal desires, while the stationary deity is to be worshipped not for the fulfillment of the priest's own desires but of others.[44]

The consecration of the temple-priest has a further involvement. It is regarded as a new birth for the individual, at the hands of the preceptor or master (guru, ācārya, deśika). This entails total devotion to the preceptor or master, and unflinching loyalty to the particular branch or "division of Āgama that he represents. The consecrated priest is obliged to follow the various ritual sequences in worship and employ the hymn in precisely the same manner as he was taught during consecration. The slightest deviation would be frowned upon as an unholy mix-up (sankara), and is held out that dire disasters would follow.[45]

3. TRADITIONAL PURITY

The mix-up may relate to sectarian or doctrinal differences (siddhānta-saṅkara) like the Śaiva and Vaiṣṇava sects; like the vyūha doctrine of the Pāñcarātrins and the tattva-ideology of the Śaiva sects; or the iconic and aniconic worship (samūrtārcanā and amūrtārcanā) of the Vaikhānasas and the arcāvatāra idea of the Pāñcarātrins. It may relate to the textual differences (āgama-saṅkara) within the same sectarian affiliation, like the differences between the Siddhānta and Bhairava-tantra in the Śaiva division, or like āgama, mantra, tantra and tantrantara distinctions in the Pāñcarātra division. Or, it may relate to different conventional conducts (ācāra-saṅkara) prevalent in different groups or in different regions like the fire-rituals (agni-hotra) and discus-branding (cakrāṅkaṇa) among the Vaikhānasas and Pāñcarātrins, or the samayī-conduct and the sādhaka-conduct among the Śaivas.

The mix-up that is condemned includes also the changeover from one preceptor or master to another

during one festival or phase or ritual. This is known as ācārya-saṅkara. It is laid down that from ceremonial seed-sowing (aṅkura) to installation of the icon (pratiṣṭhā), guidance from one master of ceremonies is to be had in all details. If the sequences are directed by different masters, then it is a mix-up which will spell doom to the kingdom (cf. *Śaivāgama-paribhāśā-mañjarī,* 2, 13)[46] Great importance is attached to the preceptor or master in Āgama, as in Tantra. He is indeed the visible god and the first worship is due to him. It is only after he is satisfied that worship to God should begin. Usually, however, the routine worship does not depend upon the preceptor's presence. It is carried out according to custom and convention. On occasions of festival (utsava), purification (śuddi), celebration of special worship, re-installation of icons that are damaged (punah-pratiṣṭhā), alterations and additions to the temple-structure and shifting of the place of worship, the preceptor or master (known in South Indian temples as Tantri, Āgamika, Bhaṭṭācārya, Ācārya or Deśika) needs to be consulted; and his instructions are mandatory, for he personifies the Āgama for the occasion.

There is an injunction frequently repeated in the Āgama texts that the temple-priest must do all things connected with worship according to the scriptural sanctions relevant to his own training as a temple-priest, and avoid the practices taught in other disciplines (svaśāstroktam prakartavyam, paraśāstram vivar-jayet).[47] If, however, times or situations necessitate a change in a particular ritual or in the manner in which a mode of worship is to be conducted, it is the responsibility of the preceptor to consult the texts of other Āgamic divisions and decide upon the nature and extent of change that may

be instituted. He may exercise his discretion in the matter after careful deliberation. In doing so, he may depart from the sanctions of his own Āgama, but if there are weighty reasons for doing so and if the deviations do not violate the spirit or essential import, this is not regarded as a mix-up (saṅkara) (cf. *Matañga-pārameśvara*, Caryā-pāda, 52, 107-111)[48]

This allowance is made because the preceptor or master is in the direct line of tradition, beginning with the Godhead. In the Śaivāgama, for instance, Sadāśiva is the original preceptor, and the founder of the Āgama tradition. The subsequent teachers who wrote the Āgama-texts were not only inspired by the first preceptor but represented him in their own lives. The line is believed to continue uninterrupted till one's own preceptor and master. The ritual of consecration of each human preceptor involves the communication of the actual spirit of the original preceptor (Sadāśiva). One's own preceptor is thus in reality Sadāśiva himself, and he deserves to be worshipped as such (Śiva-vat sampūjayet). If there should be a change in the procedure or a ritual, as laid down in the Āgama texts, it can only be done by the preceptor or master who has been duly consecrated . It would mean that Śiva himself who is the author of the Āgama making an amendment now, and it is therefore acceptable.

Chapter III

TEMPLE CULTURE

1. FORMAL TEMPLES

Ours is a land of temples. And temples in our country are not merely survivals from a bygone age: their contemporary relevance is all too evident. Their hold on the masses has been remarkably persistent, despite the great passage of time and enormous changes in our economic life, social organization and political fortunes during these recent centuries. Technology and sophistication, urbanisation and altered needs have not diminished the significance of temples to most of us.

There is no doubt that many of the old temples are in ruins or disuse. But far more numerous are the temples where worship has gone on for hundreds of years without a break. And many more temples have appeared, and attendance in the temples has also increased significantly.

The reason is not far to seek. The dominant note in Indian culture has always been religion; and the characteristic expression of religion has been worship in temples. And temple culture has been a major dimension of Indian culture. The major factor that brought about the rise of temple culture is the Āgama literature.

Over years, the role and functions of temples have

changed. Until the close of the medieval period, temples in communities, both rural and urban, were local institutions. They were linked inextricably and intimately with all human activities in the locality: social, economic, educational, creative and recreational.

But this is now no longer the same, at any rate in our towns and cities. The temple has steadily and increasingly been isolated from other institutionalized activities in the community.

Nevertheless, the temple continues to fulfill the religious needs which are almost imperative for the masses in our country, and has thus retained its relevance to this day. The Āgama texts become peculiarly relevant in this context.

Temples are by definition public institutions and they involve social organization, as distinguished from household shrines (grharca). They are built by collective effort, and sustained by collective interest. Their size, complexity and opulence are related to the effort and economy of the supporting community. There are temples which are large and magnificent, aesthetically conceived and elegantly executed, filled with ornamental carvings, sculptured panels and decorative motifs on walls and pillars, and which are also richly endowed and elaborately administered.

And there are temples on the roadside in remote villages, which are plain and humble in appearance, rough and crude in conception and execution, and with no pretensions whatever to skill or affluence of any sort. While the former are products of artistic endeavour, sophisticated outlook and patronage from the wealthy or the powerful, the latter are simple and spontaneous,

natural and artless, typically folk and altogether unpretentous. Worship in the former class of temples is governed by Āgama while worship in the latter class is more spontaneous and informal.

The formal temple is built not only to suit urban tastes and sophisticated temperament but also to accommodate the Agamic prescriptions of architecture, iconic representation and worship details. Not only the structural forms and appearance, but also the functions (like the worship rituals, assembly of devotees, distribution of food-offerings and so on) of these temples are formalized, consciously and deliberately by the Āgama manuals.

The formal temples are products of conscious, deliberate and calculated endeavour on the part of a section of the population. The building of such temples is an institutionalized activity, involving not only unskilled labour, skilled workers, masons, sculptors, wood-carvers and metal-workers but those who provide patronage and incur the expenditure. The temples so built are designed to have a monumental effect. Most of these temples are associated with royal families and although they were meant to be gifts to the people, they continued to have a private character related to the royal dynasty. There were also temples exclusively meant for members of the royal family to worship in. And Āgama deals with all details of such temples.

Kauṭilya's *Artha-śāstra* (3,8) prescribes the building of temples on the divisions of the vastu (*koṣṭhākalaya*), not only for the site-divinities (vastu-devata) but also for deities like Aparājitā, Jayanta, Śiva and Vaiśravaṇa. When such temples are built, they must naturally reflect not only the piety of the administrators (towards whom the counsel

of Kauṭilya is mainly directed) but their wealth. The temple in this context would be a product of public enterprise under the leadership of the local rulers, who are guided partly at least by Āgama.

Such temples have invariably a known beginning. They entail considerable expenditure, and also anticipate considerable revenue. They are usually located in capitals of kingdoms, in flourishing townships, amidst prosperous settlements or fortified areas. Priests were employed by the royal patrons or donors to conduct formal worship in such temples, and to guide the priests Āgama texts became necessary.

There are however in our country numerous temples which are formal and monumental in character but have also retained their mass appeal through the ages. And it is not impossible to discern in most of them a folk origin and continued folk involvement, although they had the good fortune of meriting royal patronage and munificent endowments. As illustrations one may think of the Jagannātha temple at Puri (Orissa), the Venkaṭeśvara temple atop the Tirumala (Tirupathi) hills, (Andhra Pradesh); the Mināksi temple at Madurai, the Kāmākṣi temple at Kāñchipuram (both Tamil-Nadu), the Kāli temple at Calcutta (West Bengal), the Viśvanātha temple at Vāraṇasi (Uttar Pradesh), the Vithoba temple at Pandharapur (Maharashtra), the Kṛiṣṇa temple at Guruvāyūr (Kerala) and the Mūkambika temple at Kollūr (Karnataka).

These temples had their origin in folk cults, and had widespread popular appeal, even before royal patronage transformed them into formal and monumental temples with elaborate structure and complicated function. It is

difficult for us at this point of time to visualize what their appearance, nature and the kind of worship conducted in them were when they were simple folk shrines. Local legends (sthala-puranas) do help us in many cases to ascertain the course of their transformation from humble shrines to magnificent temples. However, the transformation is invariably associated with the incorporation of an Āgama to guide the structural changes as well as the worship rituals.

2. EARLY SHRINES

The earliest of formal temples in our country which also have left some traces enabling us to gather the threads, are assigned to the second and first centuries before Christ. Well-known is the Brāhmī inscriptions of the second century B.C. found at Besnagar (Vidiśā in Madhya-Pradesh) which commemorates the erection of a religious column in honour of the 'revered Vāsudeva', 'the god of gods', by the Indo-Greek ambassador, Heliodorus.[1] An inscription found at Ghosuṇḍi (in Rajasthan).[2] recording the construction of a stone-enclosure for the worship of the hero-gods Saṅkarśaṇa and Vāsudeva, by a chieftain named Gājāyana, is ascribed to the first century B.C. While neither of the inscriptions specifically mentions the construction of a temple, the flag-column (garuḍa-dhvaja) mentioned in the former inscription and the stone-enclosure (pūjā-silā-prākāra) mentioned in the second strongly suggest the presence of a shrine of some sort. Interesting is the fact that both the donors in these inscriptions describe themselves as Bhāgavata-enthusiasts, and both the monuments related to the worship of Viṣṇu. It is

probable that the Bhāgavata cult, with its emphasis on the devotional approach to Godhead (bhakti) encouraged the appearance of formal and monumental temples as public places of congregational worship.

But there is hardly any monumental evidence to vouchsafe the presence of temples of this sort (either rock-cut or structural) in the country till about the fifth century A.D. But inscriptional evidences are there to suggest that there were temples even in the first century. Khāravela, king of Kaliṅga, is recorded to have repaired temples of different sects, for the ramparts and towers had been flown away by wind (cf. Sircar, D.C; *Select inscriptions,* 211-213). *Gāthā-saptaśatī* of Hāla (1,64) mentions the existence of temples in the second century. The Bilsad inscription (Etah at Uttara Pradesh, about 415 A.D.) mentions a temple to Skanda-Mahāsena (*ibid.*, 279). The Mandasor inscription (Gwalior State, about 460 A.D.) records the construction of a temple to Surya, with a high tower resembling "a white mountain".

The earliest structural temple that has survived is the one at Bhitargāon (near Kanpur in Uttar-Pradesh), a remarkable brick-structure with numerous terra-cotta plaques depicting the forms and deeds of Viṣnu and Durgā. Assigned to the fifth century, it is credited to the religious zeal of the kings of the Gupta dynasty (who ruled this region from the fourth century to the sixth). Another temple ascribed to the same period and to the kings of the same dynasty is the stone temple (called Daśāvatāra temple) at Deogarh (also in the same region). This temple is now in ruins (unlike the Bhitargaon temple which is in a fair state of preservation considering its antiquity). While these two are Viṣṇu shrines, the one at Ahiccatra

(in the same region, but belonging to a slightly later period) is a Śiva shrine, now in ruins. It is a brick temple (like the Bhitargaon temple), with terra-cotta plaques depicting the forms and deeds of Śiva.

Cults adoring Viṣṇu and Śiva appear to have provided the initial impetus for the construction of formal temples during the fifth and sixth centuries A.D. The folk-shrines must have been as they are even now, devoted to the worship of the mother-goddess in her various forms, moods and manifestations. The early formal temples were rock-cut, natural rock-shrines. Rock-shrines were mostly caves, and caves were important centres of the cults of the mother-goddess from pre-historic times. The expression "Guheśvari" (the lady of the cave) is a common designation for the mother-goddess all over the country. And numerous ancient shrines of the mother-goddess are just caves, often empty caves (the later sanctum) with no icon inside. In the wake of iconic representation of the worshipful divinities, Viṣṇu icons appear to have been the first, followed by the iconic (mūrti) as well as the aniconic (liṅga) representations of Śiva. When the icon was installed in the rock shelter or sanctum, the shelter or sanctum itself symbolized the mother-goddess. Thus the icon in the cellar represents the grafting of the formal temple idiom upon the folk-shrine.

It was only after the appearance of these early temples that the Āgama texts began to be composed to define the cultic status of the temple, to prescribe the mode of worship to be conducted in it, and the manner which the structural expansion must adopt in order to be functionally adequate to the details of the worship-ritual.

3. TEMPLE ARCHITECTURE AND "ĀGAMA PRESCRIPTIONS"

There is in our country a temple-lore, at once elaborate and encyclopaedic, which is called 'Āgama', relating to the construction of, and worship in, a temple. This literature consists of hundreds of texts, big and small, in classical Sanskrit, which are heavily sectarian in orientation. The texts are broadly grouped into Śaiva, Vaiṣṇava and Śākta divisions, dealing with the worship of Śiva, Viṣṇu (and also Lakṣmi and Hanumān), and Devī respectively. While many of these texts are ascribed to seers and sages of a bygone age, it is obvious that few of them can really be assigned to a period prior to the ninth century A.D.

There were already temples in the country by then, and worship was also conducted in them, probably according to longstanding custom. The Āgama texts set out to codify the temple construction and formalize the worship-procedures that were already in vogue. The texts, therefore, rely not only on the architectural styles and religious sanctions that had evolved by the time the 'Āgama' was considered necessary, but also on regional customs and practices.

The temple culture was incidental to image-worship. While it was conceded that representation of godhead in an image was impossible, the use of image facilitated contemplation. We read in *Viṣṇu-saṁhitā* (29, 55): 'It is not possible for any one to meditate (on godhead) without a form[3].

God was looked upon as having two aspects - one that was transcendental and beyond human understanding or approach (para), and the other which was empirical and worthy of worship by a devotee (apara). The former is

devoid of form (nirākāra) while the latter has form (sākāra)[4]. It is only the aspect with a form (viz. an image made in stone, metal, wood or clay) that can be worshipped, and contemplated upon. This image is technically called 'arcā' (worship-worthy). As mentioned earlier, images privately worshipped at home are 'household-icons' (gṛhārcā), and images installed in temples for public worship are 'temple-icons' (ālayārcā). A temple is described in the Āgama texts as the body (deha) of godhead, and the image in the sanctum, the 'soul' (jīva)[5]. The temple acquires significance only by the image installed in it. The temple as a structure houses the image, and as an institution provides for worshipping the image. The Āgama texts deal with both dimensions of the temple, as will be explained later.

Temples are classified in texts (like *Padma-purāna,* 39,14-20 and *Pārameśvara-saṁhitā* (89,62) into five types: (1) the temples where the image is a self-manifestation of Godhead (svayam-vyakta); (2) the temples brought into being by the celestial beings in very ancient times (daivika) in places of exceeding purity or on mountain-tops; (3) the temple built by the sages of yore in forest-retreats, by the power of their penance (ārśa); (4) the temples which are acclaimed in the purāṇas (paurāṇa); and (5) the temples built by human beings in comparatively recent times (mānuśa)[6]. The 'human' variety of temples are located in villages or towns, and built in stone or bricks (Śrī-praśna, 5)[7]. These are meant to contribute to the well-being of the village or town ('grāmādi-sthiti-hetukam', *Pādma-saṁhita,* 'Kriyā'', 21, 12-14). The texts also prescribe that the temple in a village or town must be built only after obtaining permission from the ruler of the realm.

The temple may be built in stone (śilāmaya), when it is considered the best, or in bricks (iṣtaka), when it is of average merit, or in wood (dāru), when it is regarded as inferior (*Viṣṇu-tilaka-saṁhita.* 176; *Kāpiñjala-saṁhitā,* 10,3-4)[8]. When the entire temple is built of one material only (stone, bricks or wood) it is 'pure' (śuddha); when two materials are used, it is mixed (miśra); and when all three materials are used, it is complex (saṁkirṇa) (Mānasāra, 18, 99,100).

The 'pure' type of temples has only one material from the foundation to the finial, while the 'mixed' type has stone for the main structure (ālaya) and brick for the superstructure (śikhara); and the 'complex' type has stone for the foundation, brick and wood for the main structure, and brick for the superstructure. Temples built of brick and wood (viz. without using stone) are considered inferior, and not recommended. Temples built entirely of mud are prohibited (*Īśanā-śiva-guru-deva-paddhatī,* 86,89; Viṣvaksena-saṁhitā, 34).

The temples in South India usually belong to the variety known as 'six-membered' (śaḍ-varga) in elevation or vertical projection (cf. *Kāmikāgama,* 35, 21). The component members are: (1) the lowest part of the temple, basement or plinth (adhiṣ-ṭhāna, ādhāra), of which the texts speak of more than one hundred and fifty kinds and prescribe different types of mouldings, and parts like the plinth (upāna), fillet (paṭṭikā), dado (kandhara), torus (kumuda), projection (kṣepaṇa), drip (nimna) and so on; (2) the stone-walls with embedded and projecting columns (kuḍyastaṁbha; or stambha-varga, called in texts 'pāda'); (3) entablature and roof (prastāra) above the columns, which is of several types and which is made up of parts

like beam (gopura), filler (vajana), carona (kapota) and drip (nimna); (4) the quadrangular moulding (usually square) called 'neck' (kantha or gala); (5) the spherical top in the śape of a small tower raised over the moulding (śikhara, also called śirah or muṇḍaka), which covers the areas of the sanctum (as the expansion of the word signifies, 'garbhagṛaha-sthita-maṇṭapa-śikharā, and this is said to project it) and the upper part of which is called 'śikhā' (śikharādhāra-śikhā) which in turn is surmounted by a 'crest-jewel' (śikhā-maṇi) or the apex; and (6) the pinnacle (stūpī), consisting sometimes of gilt copper-pots (called stūpi-koḍa) and the spire (called stūpī-kīla).[9]

The last three members together constitute the super-structure which raises above the sanctum, sometimes referred to as 'vimāna' and sometimes as 'śikhara'. However, the expression 'vimāna' has been used in the texts in the sense of the entire sanctum ('tad urdhve ca vimānam', *Mayamata*, 22, 57). The word 'śikhara' which is commonly used to identify the superstructure over the sanctum (as distinguished from the superstructure over the entrance of the surrounding wall, 'prākāra-gopura') is in texts restricted to a part of the superstructure, above the entablature and below the pinnacle. 'Śuka-nāsā' (lit. "parrot's beak") is the projection of the śikhara at its lower half, covering below the 'antarāla' or antechamber in front of the sanctum (while the śikhara covers only the sanctum). The antechamber also is sometimes spoken of as 'śuka-nāsā'.

The horizontal projection of the temple (ground-plan) consists of the sanctum (or shrine, gaṛbha-grha), the vestibule or porch (ardha-maṇḍapa, somtimes called antarāla) connecing the sanctum with the pavilion in front

of the shrine (mukha-maṇḍapa) and other halls or pavilions. The word 'maṇḍapa' means any roofed, but enclosed or open, pavilion resting on pillars, standing independently (within the temple enclosure or on river-banks or road-sides), or attached to the sanctum of a temple. As limbs of the temple, the maṇḍapas are of various types, and they are named according to the functions they are mainly intended to serve: ardha-maṅḍapa (porch, next to the sanctum, where the processional icons are kept), mahā-maṇḍapa (the central hall, where the devotees assemble), nityārcanā-maṇḍapa (where the daily worship to the moveable representatives of the sanctum-deity is conducted), utsava-maṇḍapa (used on festive occasions), kalyāṇa-mandapa (where the ritual-marriage is performed), āsthāna-maṇdapa (where the processional deity holds court), raṅga-maṇḍapa (which is usually a large hall with elegantly carved pillars, and where dramas and other entertainments are presented to the deity), nṛtta-maṇḍapa (for dance-recitals), alankāra-maṇḍapa (where the processional deities are dressed before they are taken out), vāhana-maṇḍapa (where the processional vehicles are kept), Nandi-maṇḍapa (in Siva-temples, housing the Nandi in front of the sanctum), vasantha-maṇḍapa (the open hall in the middle of the temple-tank, for use in vasan-totsava) and pradakṣiṇa-maṇḍapa (7 enclosed corridor or open yard facilitating circumambulation of the sanctum).

The horizontal projection will also include a ceremonial pillar (usually in stone but sometimes in wood) known as the 'flag-post' (dhvaja-stambha), facing the sanctum, and a stone seat or platform for ritualistic food-offering (bali-pīṭha), also facing the sanctum and next to the 'flag-post' on the outside. Both these details seem to be later

prescriptions, for their mention is not found in the early Āgama texts. Even when the Āgama texts did find a place for them, it was not clear where they should be located. For instance, *Tantra-samucaya* prescribes that they must be inside the main structure, whereas other texts would have them outside, in the open space. The Śiva temples may have a detached Nandi-maṇḍapa in the temple-yard; it should face the sanctum, and must be located between the sanctum and the flag-post.

It is usual for temples dedicated to Śiva or Viṣṇu to have separate shrines for their consorts (Pārvatī or Lakṣmī). These shrines may be detached from the main temple or attached to it. In any case, they would have their own sanctum (garbha-gṛha), and ambulatory path-way (pradakṣiṇa-patha). In bigger temples, they would have their own halls and pāvilions. Other deities who constitute the retinue or family of the main deity in the sanctum (Parivāra-devatā) may be accommodated in separate shrines in the courtyard of the temple.

It is prescribed in the āgamas that the temple must have a surrounding wall (prākāra) in stone with an opening facing the sanctum (called the principal gateway or mahā-dvāra); and sometimes the gateways will be in all four directions. *Mānasāra* (31,1 -134) mentions that the prākāra gives strength (bala) to the temple, accommodates subsidiary deities (parivāra-devatā), adds charm to the structure (śobha), and provides defence (rakṣaṇa). Multiple Prākāras are also permitted in the texts, depending on the need for fortification. The main gateway of the prākāra is surmounted by a gate-tower called 'gopura' (more properly 'dvāra-gopura'), with their own members like ornamental and moulded storys (bhūmi), halls (maṇḍapa),

courts (śālā), narrow vestibules (kṣudra-nāsā), domes (gala-kūṭa), cupolas (sikhara) and spires (śikhā). The maximum number of storys prescribed in the texts is sixteen (*Mānasāra*, 33), but it is usual to have five or seven storys. According to *Artha-śāstra* (24), the front of the gate-tower should be a turret resembling an alligator's head with its mouth open (godha-mukha). Tall and gigantic towers (vipulottunga) became a characteristic feature of the South Indian temples during the Chola, Pāndya and Vijayanagara periods.

4. FUNCTIONAL DIVERSITY IN TEMPLE

The temple, as a public place of worship, tends to become an institution with social, economic and political dimensions. Collective practice of religion naturally involves professionals of various categories. A temple, for instance, not only employs priests and their attendants, but architects, sculptors, carpenters, smiths, musicians (pipers and drummers) and suppliers of several articles. The temple is a means of gainful employment for numerous people in the community. The temple is also a big consumer in the locality, for it buys not only the articles necessary for daily worship (like flowers, fruits, sandalwood, oil, milk, kumkum and turmeric, camphor, fuel, plantain-leaves, betal-leaves and nut) but also the provisions for the kitchen to supply the daily food-offerings as part of the worship ritual. If the temple is affluent, it must then have a well-furnished kitchen with an adequate staff of cooks and servers, for traditionally the temple is expected to feed the devotees, pilgrims, ascetics and poor people once a day. A temple would

usually have a kitchen (pāka-śālā) and store-room attached to it, and often a dining hall (Śiva-kūṭa in the Śiva temples and Rāmānujakūta in the Vaiṣṇava temples), outside the temple proper but within the enclosure. On festive occasions, it is customary that the whole village or the community around dine in the temple. Food provided here is regarded as blessed by divine grace (prasāda) for it has first been offered to the presiding deity of the temple (as naivedya). Food in a temple is, of course, free, although the devotees may make some offering to the temple-funds, but not as payment for food received. The temple must have provision for such mass-feeding on occasions, which would involve hired services as well as voluntary service. This would call for elaborate economic organization.

It is also a mechanism of social service inasmuch as strangers and visitors to the village or town would have ready and free access to food for a limited number of days (usually three days). This was expendient and welcome, especially for those who had no friends or relatives in the village or town they visit for whatever reason. In olden days there were no hotels or restaurants. This arrangement is prevalent in many temples even now. And it was usual for many temples to finance or assist free lodging facilities in the nature of choultries (chatra) in close proximity to the temple. The priests in the temple often catered to the boarding and lodging needs of the pilgrims and visitors, but in return to some small payment. They also functioned as guides (kṣetra-purohita) for pilgrims who had special vows to discharge. The practice is current to this day in all important pilgrim centres.

It was customary in the village or town to celebrate

religio-social functions like marriage in the premises of the temple. The temple would in this event not only make available to the parties a hall (maṇḍapa) or courtyard but also other services necessary for the solemnization of the marriage, at minimal expense. This was indeed a great help for the poor folk.

Many of the temples were well-known centres of learning, some of them universities (mahā-ghaṭikā-sthāna), imparting education in the traditional or scriptural lore. Especially so were the temples managed by the Kālāmukhas in the South, such as those at Baḷḷigāma, Hañjeru (Hemāvati now in Andhra Pradesh), Dharmapurī, Nandī and Āvani in Karṇataka. The Koḍiya-maṭha attached to the Kedāreśvara temple at Balligāme was a centre for all branches of learning, with free boarding and lodging facilities for students. The renowned head of the centre, Varuṇa-śakti has been described as going about accompanied by a large number of his students (inscription dated 1162 A.D.). Among the subjects taught at this centre were the four Vedas, the six philosophical systems (darśana), Buddhism, Purāṇa and Sanskrit literature. In the Praṇaveśvara temple at Tāḷagunda, there were six scholars teaching the Vedas, the Vedāṅgas like Kalpa and Vyākaraṇa, Nyaya, Mīmāṁsā (Prābhākara) and Vedānta (1158 A.D.). In the Harihareśvara temple at Harihara too six scholars were employed to impart elementary education to the children of the locality. Keśava-deva, the governor of Banavāsi, is recorded to have built a splendid temple to Keśhava in Baḷḷigāme, and made provision for thirty-eight scholars to reside around the temple, endowing on them a piece of fertile land. Such colonies of teachers attached to the temples were known as 'brahma-puras'.

The Śiva temples made arrangement for teaching the 'tevāram' hymns (the Tamil compositions of the saints Appar, Saṁbandar and Sundara-mūrti) to whoever was interested to learn them, and likewise the Vaiṣṇava shrines made a provision for teaching the 'prabhandam' hymnology (the Tamil compositions of the Āḷvārs).

Music and dance were specially encouraged by some temples, and almost any temple of some standing had a dance-hall (known as Raṅga-maṇḍapa) and possessed several musical instruments. Musical recitals and presentation of dance-items were included in the daily and occasional worship ritual, after the main sequence was completed. On occasions of festival, these became more important than ever, and attracted large crowds to the temple. While the 'deva-dāsi' system and the institution of professional dancers and musicians in the service of the temple were not universal or widespread, it was customary to hire them occasionally. However, the temple had on its pay-roll pipers and drummers (nāgasvara-meḷa) as their services were required in several sequences even of daily worship. Many temples in the coastal region of Karnātaka encouraged and supported Yakṣa-gana artistes and actors. Even to this day, the well-known Yak-śa-gāna troops ('maṇḍalis') are known by the temples to which they are attached.

It was not unusual for monastic organisations to be associated with temples, although their functions and role in society were altogether distinct from worship in temples. To cite examples from Karnataka, the practice probably began with the 'maṭhas' of Kālāmukha sect around the eleventh century, like the 'Kodiya-matha' attached to the Kedareśvara temple at Baḷḷigāme (the temple itself being

called 'Kedāra-maṭha' or 'Kedāra-sthāna'), the minor maṭha attached to the Nakhareśvara temple at Tāvarekere (within the jurisdiction of the Koḍiya-maṭha), the 'Bhujaṅga-devara maṭha' at the Tripurāntaka temple in the same area, the "Bonteya-devara maṭha' at Hoṁbaḷa, the 'Śomesvara-maṭha' at the Brahmeśvara temple at Ablūr and the 'Kriyā-śakti-maṭha' at which was the eminent Śarvesvara-śakti-deva, which is recorded to have as many as seventy-seven temples attached to it (about 1070 A.D. *Epigraphia Carnatika,* Vol. 8, Sorab 276). Among the important temples today which have close association with local monastic organizations are those at Śringeri (the Śāradā temple and the Smārta Śringerī-maṭha), Uḍupi (the Kṛiṣṇa temple and the eight Mādhva maṭhas), Melukoṭe (the Tiru-nārāyana temple and the Śrī-vaiṣṇava Yatirāja-maṭha), Śravaaṇa-beḷugoḷa (the basadis and the Jaina-matha), Ādi-chuñicanagiri (the Bhairava temple and the maṭha of the Nātha-siddha tradition), Huṁca (or Hoṁbucca, the Padmāvati temple and the Jaina-maṭha), Siddha-gaṅgā (the Śiddhagaṅgesvara temple and the Vīra-śaiva maṭha) and Beḷavādi (Hooli, the Vīrab-hadra temple and the Bṛhan-maṭha).

During the annual ratha-festival of a temple, which continues for more than nine days, the whole village or town assumes a festive aspect. It is usual for vendors from neighbouring areas to gather here and ply their trade. It is an occasion for brisk business, for there will be a large concourse of people drawn from different places. Known as 'jātra' (pilgrimage), this is a social and economic arrangement for trade and commerce, centering round a temple, and is a source of revenue for the temple as well as the local administration (village pancāyat or town

municipality). The occasion has entertainment of several kinds to regale the assembly of pilgrims, and has musical performances and dramatic shows too.

5. ADMINISTRATION OF TEMPLE

A temple, even a minor one, has two distinct functions: religious and administrative. The temple as a religious institution is the place where worship is conducted for the benefit and well-being of the entire community. And worship is the responsibility of the priests and their attendants, who discharge it according to custom and usage. The temple is also a public institution, owned by the community, formally managed by the elders of the community insofar as its social, economic and educational functions are concerned. This was clearly a non-āgamic preoccupation. The temple overstepped its religious role when its importance increased in the community.

Many temples were richly endowed by royal patrons and wealthy devotees. The endowments by kings and chieftains were normally made in terms of land-gifts and revenue-grants (deva-bhoga, devādāya). An entire village or a cluster of land holdings in a village was made over to the temple, the entire revenue of the village, or a substantial part thereof, was to be paid to the temple-coffers. Thus it came to pass that temples were landlords, not infrequently the biggest landlords in the region. The maintenance of the lands, collection of the revenue, control over farmers, action against illegal occupation of the temple-lands and against misappropriation of temple-funds, and employment of personnel to look after these details necessitated an administrative set-up and elaborate organization of functionaries. The more generously

endowed the temple was, the greater and more complex its administrative machinery. And not infrequently, such a temple would be involved in litigation and legal wrangles.

The wealth of a temple was not only in its landed property. Sometimes, devotees would make over their buildings, and gardens to the temples, in which case the temple would have to let them out and collect the rent. Quite often, gifts to the deities of the temples would be costly jewels and ornaments of diverse description meant for daily or occasional wear, and silken and brocaded garments of great value. They must be preserved and protected in the temple-treasury, and guarding these articles from greedy hands of the burglars or of the unscrupulous temple-functionaries themselves becomes an additional responsibility of the administrative machinery. The devotees would make cash offerings, meant to be utilized for specific sequences of worship in the temple, daily or on festive occasions. Donations would also be made to feed the pilgrims free of charge in the temple. The temple-treasury should receive these donations, and arrangements must be made for the proper utilization of the funds. Accounting, auditing and financial control become necessary aspects of temple administration.

The maintenance of the temple-premises and the temple-property and the administration of the several non-religious details of the temple necessitate a large number of functionaries, whose calling is largely secular. The administrative machinery of the temple would have to operate within the framework of the social and legal sanctions prevalent in the region or the country. In olden days, kings would be the supreme authorities of all the temples within their domain, and officers designated and

deputed by them would generally supervise and control the temple-administration. But in actuality each temple would have its own elected or nominated administrative council (sabhā), consisting of the local dignitaries, to look after the temple-administration in all its details. Priests and their attendants would in most cases be subordinate and responsible to this council.

An inscription of 1148 A.D. from Karnataka tells us that when a temple came into existence in a village or town, several prominent citizens volunteered to share the administration of the temple. These administrators were known as 'dharma-darsis'. This practice has survived to this day. But another inscription dated earlier (viz. 1026 A.D.) mentions that the land-gifts and the revenue-grants to a temple were managed by the king of the area and the headman of the village (gāvuṇḍa). Still another inscription (of the same period) describes that the maintenance of the temple-property was the collective responsibility of the villagers or townsmen. The nomination of the few temple-administrators (dharma-darśis) was therefore a later event. The temple came to have its own 'sabha' on the model of the village council, as an administrative set-up.

Some temples, however, had hereditary administrators, who styled themselves 'sthānikas' who functioned independently. The expression 'sthānikas' however, is derived from 'sthāna-pati', meaning the head of the temple (sthāna) or the monastic or educational institution (ghaṭikā-sthāna) attached to the temple, or rather to which a temple was attached. We have seen that the Kalamukha teachers, who were heads of the 'mathas' also administered temples under their charge. Most of these teachers were also 'advisers to the king' (rāja-guru), and therefore had

royal sanction for their control over temples and their revenue. While the sthānika was the highest authority in all matters relating to the temple, he was answerable to the ruler of the realm (deśādhipati), and could be removed by an order of the ruler. If the temple was located in a place far removed from the capital, then the sthānika was answerable to the village-council (sabhā). He was thus a manager of the temple-affairs, and did not have absolute powers. It was his responsibility to see that the customary rites of worship were conducted every day by the priests, that the temple was in good repair, and that the orders of the ruler of the realm or the village council were properly executed. The charities for which monetary or land endowments were made by the devotees were a special responsibility of his. He was also the custodian of temple-jewels and manager of the temple property.

This arrangement was especially prevalent in the temples in the coastal region, where inscriptions frequently speak of the sthānikas of temples. The expressions 'sthāna-pati', viz. 'resident head of the temple' and 'sthāna-karthā' (the manager of the temple) are used in inscriptions prior to about 1300 A.D. and subsequently the word 'sthānika' is used. We have references to the sthāna-pati of the Lokeśvara temple (Mundukur) of the Śiva temple at Palimāru, and to multiple sthānikas at the Subrah-manya temple, Kukke, the temple at Bārakūru (which had a group of them, sthānika-parivāra'), the Maṇjunātha temple at Kadari (four sthānikas), the Maṇi-deva temple at Guṇḍmi and the Caturmukha-basadi at Kārkaḷa (fourteen families of sthānikas). But in later times, the sthānikas lost their managerial powers, and are now only helpers in the worship rituals.

The main task of the temple-committee and the manager was to look after the temple-properties (lands, villages, buildings, jewels, garments, vessels, utensils, icons) and to collect the revenue due to the temple (from the lands gifted and rents of buildings owned by the temple), and to make proper arrangements for the daily worship as well as the customary festivals in the temple. The manager and the committee were in charge of the temple-treasure and had to keep accounts of all the assets. Once the gifts were made to the temple, the temple authorities (viz. the committee and the manager) had powers to retain or sell them. Land could be leased out to private parties; temple functionaries could be appointed or dismissed; structural additions could be made to the temple or some of the outlying structures altered or demolished.

But they had no power to interfere with the worship procedures, which were guided by scriptural prescriptions, custom and usage. It was natural, therefore, that a struggle to gain control over the temple and its properties was frequently in evidence between the priests on the one hand and the management on the other.

For a typical example of this phenomenon, let us again turn to Karnataka. In the erstwhile state of Mysore, the year 1788 marked a change in temple administration. Tippu Sultan, the then ruler of the state, issued an order "resuming the lands endowed by the temples except those which were supported by 'Huzur sanads", and two years later placed "the managements of the temples under the Amildars and other taluk officials under the supervision of Fouzdars". The committee (sabhā) and the manager (sthānika) had no say in temple management from that time onwards. The rules that were framed at this time

insisted that (1) the offerings made to the temple were to be distributed among the poor and not appropriated by the priests; (2) care was to be taken to prevent the money and provisions belonging to the temple from being stolen; and (3) all the jewels belonging to the temple must be recorded and listed, and placed in charge of the temple administrator (pārupattegāra), a new position now created to manage the affairs of the temple on behalf of the Amildar. The rules were probably made necessary because of the conditions that were prevailing in the temples. After the death of Tippu Sultan in 1799, the British who reorganised the administration of the state, included the temple-management (called officially Muzarai) as one of the responsibilities of the Government. The nominal head of the state, Krisṇarāja Odayar 111 (1799-1868) took personal interest in the affairs of the temples in the state, and himself appointed the local superintendents (pārupattegāra) to important temples like those at Nañjanguḍ and Melukoṭe. But the British Commissioner, who was the real ruler of the State, appointed in 1847 a committee of citizens, called 'pañcāyatdārs' to manage the affairs of the temples, and this committee was to be responsible for the Superintendents of the Divisions.

The arrangement does not appear to have worked out satisfactorily; and in 1852 the Commissioner took over the administration of temples under his own direct supervision, and issued a new set of rules for the guidance of the Amildars who were again entrusted with the task of managing the temple-affairs. In the year 1861, when Sir Mark Cubbon was the commissioner's the management of the temples was taken out of the Commissioner, Office and placed under the direct charge of the Superintenden

of the Divisions. And six years later (viz. in 1867), the temple: coming under the jurisdiction of the Muzarai Department wen entrusted to the supervision of a native assistant (viz. Hindu) in each district. The native assistants began by appointing separate committees of management for the more important temples, but finding that this arrangement only encourage rivalries, feuds and discontent among members of the committees without achieving any improvement in the management of the temple, the committees were abolished in 1874, and the management of the funds of the temples was entrusted to the Muzarai officers who were responsible to the Deputy Commissioners of the Districts.

In 1881, when Sir K. Sheshadri Iyer was the Diwan of the State (after rendition), he found that the administration of the temple; by the Deputy Commissioners of Districts was neither effective nor beneficial to the Huzur office; a separate officer designated as the Muzarai Superintendent and Secretary to the Government was appointed and the management of the temples was placed under his charges. But in 1901, this post was abolished, and the responsibility of managing Muzarai institutions was transferred to the Deputy Secretary to the Government in the General and Revenue Departments, under which arrangement the Deputy Commissioners of Districts were again directly in charge of the temples. In 1904, however, this arrangement was modified and a separate and independent Muzarai Department came into existence, with an officer of the rank of a secretary as its head But the new officer could only advise the Government, but has no executive functions. Four years later, this post was amalgamated with that of the General and Revenue

Secretary, and a Muzarai Superintendent with the rank of an Under-Secretary was appointed.

In 1913, the Muzarai Regulation (VI of 1913) was passed bringing all the places of worship in the state in the sole charge of the Government (defining at the same time the duties and functions of the Muzarai officers in the Districts), and empowering the Government to appoint non-governmental supervisors known as 'dharma-darsis' or a committee of citizens to manage the affairs of a temple. In 1917, the work of the Muzarai Department was decentralized and the Deputy Commissioners of the Districts were again entrusted with the management of temples in their jurisdiction. In 1922, the office of the Muzarai Commissioner was created and this office was amalgamated with the office of the Revenue Commissioner. In 1927, the Mysore Religious and Charitable Institution Act (VII of 1927) was passed, and under this Act, the chief controlling authority of temples was the Government, who could delegate its functions to the Muzarai Commissioner, directly manage the institutions through the district or taluk officers, or transfer the management to the 'dharma-darsis', to the committee, or to the local authorities.

Under this arrangement, the immediate administrative functionaries in the temple were: (1) the 'peṣkār', the principal executive officer who being a revenue officer, responsible to the Amildar represented the Interest of the Government on the spot and who controlled the affairs of the temple, religious as well as socio-economic, and the accounts, under orders from the Government; (2) the 'pārupattegāra', who was to supervise personally all the routine activities of the temple within the temple premises,

and who was answerable to the 'peṣkar'; (3) the 'nagadi-gumāsta' (called also 'inām-grāmada śyānubhoga' in some temples), who was responsible for the accounts of the temple, both receipt and expenditure, who also looked after the financial aspects of the lands endowed upon the temple, and kept records concerning the temple-property and temple-treasury; (4) the 'jinasi-gumāsta' (or "jinasi-śyānubhoga') who was in charge of provisions, the store room (ugrāna), supply of the articles necessary for routine and occasional worship as well as the temple-kitchen, and the special worship-sequences for which endowments have been made by the devotees or by the Government; and (5) the 'manegāra' (usually two of them), who was directly in charge of the several services conducted within the temple-premises and who was answerable to the above officers. There would also be a 'golla' who assisted in the routine activities in the temple, and especially worked under the 'jinasi-gumāsta' in the store room. In some temples, there would be an assistant, called 'bokkasa' to the 'nagadī-gumāsta'.

The above administrative arrangement was prevalent in all the important temples of the country, with minor modifications.

6. THE TEMPLE FUNCTIONARIES

The real purpose of a temple is to provide an opportunity for public worship of a deity. Therefore, the administration of a temple is secondary, in comparison with the worship that is conducted there. The worship, however, is the responsibility of priests (arcaka) and their assistants (paricāraka), who visit the temple twice or thrice during

the day and perform the prescribed rituals of worship. The priesthood in a temple was until recently mostly a hereditary calling; and there is a professional priestly class in the country who are specially trained to do this job. The priest performs worship in his own household before he comes to the temple. Worship in a temple is not so much for the priest as for the public. The Āgama prescribes two kinds of worship: private worship at home for one's own sake (ātmārtha), and public worship at a shrine for the sake of others (parārtha).

The latter is rewarded monetarily or materially, while the former is its own reward. The professional priests are, therefore, hired by the temple authorities, and do not normally have a voice in the administration, for which there is another set of officials as detailed earlier. In the administrative set-up of a temple, the priests occupy a secondary position, albeit the temple becomes popular and prosperous only by the mode of worship that is conducted there.

The temple houses the main deity in the sanctum, and entrance into the sanctum is the privilege of the priest who worships in it. None of the administrative staff, including the highest, can enter the sanctum. Even the rulers of the realm had to stand outside the sanctum, regardless of their munificent gifts and grants to the temple. And among the priests employed in the temple, not all of them have the freedom to enter the sanctum. It is only the chief priest (viz. worshipping the presiding-deity, 'sannidhi-arcaka') that can not only enter the sanctum at will but touch the deity that is worshipped. A few of his assistant priests can also enter the sanctum, but they are not allowed to touch the image in the sanctum.

The nature of worship in the sanctum would not allow the chief priest to move out of the sanctum until the worship is over. He would, therefore, require some attendants and helpers (paricārakas), who were also drawn from the priestly class, but who were free to move out of the sanctum and enter the santum for bringing articles from outside or taking them away when their use was over. Thus a temple would have several functionaries assisting in the routine worship.

It is usual for a temple of some standing and antiquity to have a number of priests on its pay-roll. There will be the chief priest who worships in the sanctum and directs all other priests. He is called 'sannidhi-arcaka' (viz, the sanctum priest). The priest who helps him inside the sanctum is called 'sannidhi-paricāraka' (viz. the sanctum attendant). In many temples, especially in the coastal regions, the general worship conducted inside the sanctum is known as 'śānti', and the chief priest is called 'melu-śanti', and his attendant in the sanctum 'kīḷu-śānti".

The job of the sanctum-attendant is to clean the sanctum (for no one else can enter the sanctum), trim the lamps (nandā-dīpa), attend to the preliminaries of the worship (like arranging the water-vessels, utensils, flowers, fruits, sandal-paste and other requirements), and help the chief priest during worship by handing over to him whatever he needs in various sequences of worship. He is sometimes also required to prepare the food-offerings to be presented to the deity during the main worship (naivedya). If, however, there is a cook, the sanctum-attendant will bring the food-offering from the kitchen into the sanctum. This attendant has to white-wash the inside of the sanctum whenever necessary (as on festive

occasions like 'rathotsava' or on occassions of sanctum purification for whatever reasons).

Priests whose work is scheduled outside the sanctum but not outside the main premises of the temple, are generally known as 'devakaris'. Cleaning the vestibule that is immediately in front of the sanctum and the cells where the processional icons are kept, cleaning the temple-kitchen (pāka-śilā) and cleaning the vessels used in worship is the responsibility of one of the priests. He also carries the bali-image in his hands, when the chief priest (or his sanctum attendant) sets out to offer 'bali' (food-offerings) to the secondary deities in the enclosure of the temple. Another priest is entrusted with the task of bringing water from the river or pond every morning for worship (technically called 'gaṅgā'), preparing the sandal-paste needed in worship daily ('gandha'), offering brief worship to the enclosure-deities (āvaraṇa-devatā), the door-guardians (dvāra-pāla) and Nandi (in Śiva-temples). In some temples, this priest is called 'agni', while the other priest mentioned above is called 'śanti'. It is prescribed that during the ball-offering, the 'agni' should pour water and wash the feet of the 'śānti' who carries the bali-image around.

There are also priests engaged in the room where fire-sacrifice is daily offered according to Vedic rites (yāga-śalā), and priests engaged in the kitchen (pāka-śalā), who prepare food for offering to the deity during worship. There will be priests whose services are required whenever the processional images are taken out for ceremonial worship outside the sanctum.

Some priests are detailed for specific recitations like Veda, Tevāram and Prabandham (Tamiḷ hymns), Sahasra-

nāma and Stotra while the worship is being conducted inside the sanctum. An astrologer's services are also required, to read the relevant details of the almanac every day during a worship sequence (pañcāṅgasrāvana), and to recite the hymns of benediction (āśīrvāda) to the king, to the devotees who have arranged special worship, to the country, and to all the people, at the end of the worship ritual. This priest is known as "purohita". Some priests are required to read the 'purāna' in the premises of the temple during specific hours. Priests who are musicians have also a role to play when presentations are made to the deity, like aṣtavad-hanaseva and among them is music, vocal or instrumental. Many temples in the South had professional vīṇā-players as their employees. These priests, whose services are thus only casual and specific are known as 'upādhi-vantas'.

Besides the priestly functions, the maintenance of the temple and the daily routine of worship rituals have necessitated another class of functionaries, whose duties are neither religious nor administrative. Among them are the guards inside the temple ('sannidhi-kāvalu'), guards outside the temple (bailu-kāvalu), the palanquin bearers (pālkiyavaru), the torch-bearers (dīvaṭigeyavaru), the carriers of the ceremonial umbrella and parasol (chhatriyavaru), night-watch (pahare), the man in charge of the locking arrangement of the temple at night (golla), the suppliers of flowers and garlands, who were also in charge of the street decoration in the temple (rangoliyavaru), cleaners of the temple premises, the kitchen-vessels and the grains for cooking mohari, śruti and sammela (pipes) and percussion instruments like bherī, nagāri, halage, jāgaṭe, saṁkha, chinnamgaḷa, ḍavaṇe

and kai-tāla. There would thus be a group of musicians attached to a temple.

In some temples, there will be a priest known as 'tantri' who is an expert in Āgama. He supervises all routine worship, but he will himself conduct worship only on special occasions. He sanctifies the temple-premises, the materials of worship, vessels, and the priests who conduct the worship rituals. The priests who worship in the sanctum are next in importance to the 'tantri'. The temples may also have functionaries like the one who assists the sthanikas (managers of temples) and make necessary preparations for the diverse activities that go on in the temple, or storekeeper and supplier of the materials needed for worship under the manager's orders, accountant, assistant to the priest, the beater of the drum (while worship is going one), guards, and sweepers.

(Jhāḍamāli), keepers of the temple-gardens (toṭada-māli), those who were entrusted with the job of keeping all the lamps in the temple in good shape (dīpada-māli), suppliers of fuel to the kitchen, and washermen.

The services of pipers and drummers (vādyadavaru) were also requisitioned, especially on festive occasions. Among the instruments ordinarily used in a temple are wind-instruments like

APPENDIX I

A NOTE ON TANTRA

The expression 'tantra' means many things: among others, it means a technique, a method, a system of thought, a body of practices, or a collection of books. The original meaning, however, appears to have been in the context of weaving on a loom: it was thus a vocation-derived word. Tantra, in the Vedic corpus, is the loom on which the threads are 'spread out', or 'extended'; it also means the pattern or design that emerged out of this spreading or extension. In the latter sense, it stood for a book or a chapter thereof, where arguments and explanations brought out a theme (like *Śaṣtitantra*), or stories which illustrated a point (like Pañicatantra). Originally referring to individual manuals, it came in course of time to stand for a whole literature of religio-magical treatises. More significantly, 'tantra' suggested the theme of books belonging to this category viz. the *act* of spreading out, or the *process* of extension techniques, methods, practices, tricks. The expression thus came to mean skill or competence in combining the methods and techniques.

Āyurveda as an illustration of the early use of the term in a non-magical context makes use of the word 'tantra' in the sense of 'body', and another word 'yantra' in the sense of its machinery. Body is an interdependent collection of organs (*aṅgas*), an organisation of forces (*dhātus*, *dośas*, and *malas*), and a pattern of becoming. Even in its

extended sense, 'yantra' means a geometrical pattern, a synthesis of lines and 'seed-letters', a total representation. And 'mantra' likewise is an organisation of sound-systems such as letters and words with some uncommon potency, namely a magic formula. Tantra technically is a process of relating the unusual patterns (*yantra*) with mystical and mental formulae (*mantra*). Basic to both patterns and formulae is the belief that the human body is the ground where they operate. *Yantras* are merely extensions or externalisation of the lines of forces imagined as working within the individual; and *mantras* are in the nature of concretisations or formuliasations of the vibrations occurring within. Tantra refers to the common field wherein these forces and vibrations operate, viz., the body.

That the physical body contains within it a subtle body is a very ancient thought, common to most people in the world. The Tantra ideology developed this thought into an internal dynamics, a sort of psychical energetics within the individual. Thus the individual context becomes significant in the Tantrik tradition: Instincts, impulses, aspirations and inhibitions of the individual were sought to be harnessed and so organized that they functioned effectively, purposefully and unitarily. By such reorganization of the internal forces, one not only overcomes his natural limitations but heightens his natural efficiency. The actions involved in such organization are the 'rituals', which are both symbolic and suggestive. This pattern of actions corresponding to the pattern of the inner field-forces is what is meant by Tantra; and the yoking of actions to the field-forces within Yoga. It must be recognized that the two expressions, Tantra and Yoga,

emerged from the same source, and become meaningful in the same context.

(2)

The earliest employment of the expression 'tantra' is in the Rgveda (10,71,9):

तत्त्रि वाचमभिपद्य तिरीस्तन्त्रं तन्वते॥

The context is the 'vulgar' trades that the lay-folk with unrefined speech, but not the learned or soma-extracting priests, take to. The word 'tantra' is used here along with 'work' or manual labour. Sāyaṇa in his commentary on the above, explains that 'tantra' is an agricultural implement (plough or loom) which is 'spread out' (*vistārayanti*) or which 'worked' (*kurvanti*).

Atharvaveda (10, 7, 42) used the word more specifically in the sense of 'loom'; and Panini takes the word 'tantraka' to mean a piece of cloth just taken out of the loom (*Aṣṭādhyāyī*, 5,2,70). It is possible that this was the original connotation of the word. But it came, in course of time, to signify a system composed of aspects, as for instance in Apastaṁba (1,51,1 -aṅga-samudayah). This line of development is intriguing because it had already acquired a ritualistic involvement. Apastambas's commentator explains that it is a ritual procedure with multiple details. A curiously extended meaning in the same context is furnished by Śabara: "when what is performed but once serves many purposes - even as a lamp lit up in the midst of priests":

यत् सकृत् कृतं

बहूनामुपकरोश्रि यथा ब्राह्मणानां मध्ये कृतः प्रदीपः

What perhaps was meant here is that in the event of one being unable for some reason to go through the entire sequence of rituals, performance of a detail thereof would suffice to bring about the desired result. Alternately, it referred to some detail which is employed in diverse sequences in the selfsame manner but with different benefits.

Tantra as a discipline appears to be a later interpretation: The Saṁkhya for instance, styled itself as a 'tantra' (Saṁkhya-*kārikā*, 70, नेन च बहुधा कृतं तन्त्रम्) and Śaṁkara recognises it as such (BSB 2, 2,1). *Pāñcarātra* was known as 'Sāttvata-tantra'. Kauṭilya uses the word in the sense of fundamental canons employed for explaining and expounding a system of thought (*Artha-śāstra,* 15, tantra-yukti). This interpretation appears to have gained ground, and 'tantra' came specifically to mean a well-organized body of thought, with its own logic and rationale. It was even looked upon as tantamount to 'authority' or tradition. But the word was still used rather sparingly with reference to the orthodox systems. Kulluka-bhaṭṭa's distinction between the Vedic tradition and the Tantrik tradition (on *Manu,* 2, 1) was the prevailing view in the mediaeval ages. In many works, the term 'nigama' stands for the Veda and 'āgama' for the Tantra. That the ritualistic import lingered on even when Tantra came to signify 'discipline' is brought out by the references in some *Purāṇas* and in *Bhāgavata,* that speak of three kinds of worship, Vedic, Tāntrik and mixed, as for instance in *Agni-purāṇa* (372, 34) and Bhagavata (11):

वैदिकी तान्त्रिकी मिश्र इति त्रिविधो मखः।

The Tantra in actual practice comprises of numerous

tribal and regional cults, all of them having some common concepts like the importance attached to the *guru*, the need for initiation (dīkṣā), the secretive character of ritual performances, and the employment of occult symbolism. Tantra is often described as 'symbolic wisdom, directly communicated through -a teacher':

संकेतविद्या गुरुवक्त्रगम्या।

We have a mass of Tāntrik manuals, digests, handbooks, instruction sheets and picture-books right from the fourth or fifth century onwards till comparatively recent times, most of them in Sanskrit (often in corrupt Sanskrit). But Tantra is what is got from the teacher through oral and personal instruction, and there is a strict injunction that books are never to be substitutes for teachers. It is surprising that not only theoretical explanations, even instructions for actual practice (like *Sādhanamālā*, *Sādhana-sancaya* and *Sādhana-vidhi*) exist in large numbers. Experts could not resist the temptation to write; and when they were motivated by compassion for fellow-creatures (as the Mahayāna and Vajrayāna Tantriks ostensibly were) they had an additional incentive. But they were aware of the Tāntrik prejudice against publicity, for the Tantra is essentially a mystic and secret affair, strictly a transaction between the practitioner and the master.

In order to reconcile their urge to write with the injunctions against writing, they found an expedient method in employing 'symbolic speech'. They wrote no doubt in a language which all could read, but took care to use expressions which few could understand. The language, or rather the style of writing, is technically known as 'sandhabhaśa' (or sandhyabhaśa' which, is, however, a

mistake): 'internal language' (Vidhusekhara Bhattacarya), 'enigmatic language' (Burn of), 'mystery-language' (Kern), 'language international' (Eliade), or 'hidden sayings' (Max-Mueller).

The strangeness of the language used in Tantra was due also to the fact that characteristic expressions were taken over when foreign cults were incorporated. The sixth century work Jayadratha-yamala, recovered from Nepal, contains some monosyllabic words (ekakṣara-samullapa) described as those used by yoginīs, and they are identified as the Trans-Himalayan dialects Paiśāca and Bhoṭa (presumably Tibetan). The yoginīs appear to have been mainly of non-Indian extraction. The Tantras of extra-Indian origin like the Mahā-Chīna-tantra and the Nila-Sarasvatī-tantra mention that the yoginis employed the secret language (sandhabhaśa).

It is not only the language of the Tantrik text that is symbolic. Tantra is in fact committed to a symbolism in a more essential particular. The source of this commitment is not far to seek. One of the basic propositions of Tantra is the primacy of the individual as the product and source of energy. The individual, in this view is a miniature universe; macrocosm is not only contained within the microcosm, but has a certain parallelism with it. The forces that operate in the world are all dormant within the person, functioning however at a different plane. But when they are organized adequately and harmonized effectively, man would become the receptacle of some extra-ordinary power. The more practical and mundane forms of Tantra speak of mastery over elements and magical attainments (siddhis), but the more spiritual forms insist on 'great liberation even while alive' (jivan-mukti)

as the proper goal. Besides magic, sorcery and witchcraft, enthusiasts also evolved exercises for tranquillity and liberation.

Tantra is obviously not attractive to the common people, because it involves attitudes which are different from, and sometimes contrary to, those which are normally held, and also because it demands uncommon effort. And the Tantra's externals and the superficialities are likely to induce in one an aversion for the discipline as a whole. The Tantra itself recognises this, and therefore, makes the Tantrik practices as little known to others as possible. The secrets are revealed to none but the really serious and the fully ready; and thus 'initiation' (dikṣa or abhiṣeka) is made an indispensable prerequisite for the practices.

The Tāntrik initiation is not to be confused with mere 'instruction' (*upadeśa*); it is communication of certain secret doctrines by transforming the recipient entirely, and communicating the mystic power to him. The process involves elaborate and careful preparation where texts occupy a secondary role, the primary task being the ritualistic involvement with the teacher. Says a text: "There can be no salvation without initiation, and there can be no initiation without a teacher";

विना दीक्षां न मोक्षः स्यात् तदुक्तं शिवशासने।
स च न स्याद्विनाचार्यमित्याचार्यपरंपरा।।)

(*Kulārṇava*, 14, 93)

"For one without initiation there is no progress, nor success; therefore one must by all means get initiated by a teacher." The expression '*dikṣā* which means 'initiation' is a compound of two ideas, "to give" or "to endow" divine qualities (dī), and "to destroy" or "to remove" (*kṣa*)

the sins and obstructions, thereby freeing the individual from phenomenal fetters. According to *Kulārṇava* and *Prapañca-sāra* (5,2)

दिव्यभावप्रदानाच्च क्षालना त्कल्मषस्य च।
दीत्मा कथिता सद्भिर्भवबन्धविमोचनात्॥

It is thus that the disciple is prepared.

One may reasonably expect that the guru will observe and study the novice's talent and temperament and then decide on the particular initiation that is likely to profit him; for initiation places a profound and direct responsibility on the teacher with regard to his pupil's success in his career. It is a personal transmission of unseen but great power from the teacher to the pupil as effectively as possible and as secretively as feasible. The Tantra emphasis is on tradition based on such personal communication and it frowns upon picking up practices from books and hearsay. It insists that one who gets initiated must guard the details thereof zealously, for mentioning them in public would lead him to unpleasant states of existence.

Initiation means for the individual a total transformation; it is a new birth. Formally, during initiation the individual is given a new name, and the ritual sequences suggest a rebirth coming out of the womb of a mandala. The initiated is no longer the son of his parents, the member of a profession that he was following, or the member of a caste that he originally belonged to. He has ritualistically given up all old associations and he is ready to growup in a new setting.

Initiation is of two types, or rather it is at two levels: (1) initiation for life, which makes the initiated an altogether

different individual, functioning with entirely new coordinates, becoming dead to his old modes of behaviour, old associates and old situations; and (2) initiation for a particular ritual, which is temporary. The latter is frequently known as 'entrance into the circle' (*cakra*). A citation from *Mahānirvāṇa-tantra* will make the position clear: "When one enters into the Bhairavī-Cakra, names and castes are lost, conventional inhibitions do not apply. One is exactly like the other. But coming out of the circle each assumes his name and caste again, and each attends to his job as an ordinary man."

Initiation differs also according to whether the rituals are external or are merely mental. The Tantra is classified into Kulācāra and Samayācāra. The former bristles with external rites and rituals, while the latter is characterized by internal worship, conducted in one's own 'heart-lotus', without necessarily having to recite the sacred formulae, or to make offerings to fire, or to engage in any worship detail whatever. The word 'kula' is taken to mean several things: Śakti (kulam śaktir iti proktam), ones own body (kulam śariram mahāprayojana-hetutayā jñeyam, yeśām tu kulah), and family traditions (sva-sva-vaṁśa-paraṁpārāprapto mārgah).

Samāyacāra is an interesting contemplative technique where visualizations are all that are important. In fact, the Vaj-rayāna sādhanā, the Buddhist Mahāyāna thought-practice complex, developed out of this technique. And in this kind of abstract worship, instructions, explanations and guidance from an adept become indispensable and significant for the novice. The novice here retires after having received instruction from the teacher to a solitary place and practices contemplation. The other kind of

Tantra is always community-oriented practice and is done in groups, and there are well-defined rituals available for observation and initiation.

The Tantra is essentially .a practical discipline; and its philosophy was never completely crystallised. The need for this was never strongly felt, and much of the instruction was oral, occasional, and situational. Some of the Tāntrik texts do deal with philosophical matters, but these accounts are neither systematic nor consistent. It is hard, therefore, to define and describe what may be called the Tāntrik philosophy. The presuppositions of the Śaiva, Vaiṣṇava, Sākta and the so-called Buddhist tantras are all different; and the functional role of the concepts in each Tantra varies.

The common idea, of course, is that of 'energy' (śakti), which is a sort of Tāntrik counterpart of the Vedāntic maya and the Śāṁkhyan Prakṛti. The Tāntrik tradition being theistic they point to the supreme and absolute, but qualified, Lord (saguṇa-parameśvara), whom some Tāntrik texts describe as 'glorious with being, sentience and bliss' (sacchidanandavibhava). In Him is inseparably merged the infinite and transcendental energy (*śakti*) as His aspect (*kala*); this is beyond the phenomenal context. But the Lord by His free will sets energy into motion and brings forth creation, as oil is pressed from the oil-seeds.

Creation is merely the manifestation of energy, and the texts illustrate the process by drawing attention to the rise (or rather revival) of remembrance in a person who wakes up from deep sleep. His memory which had merged in him, lost as it were, reappears as soon as wakeful awareness is established. There is conjured "a vision of void', as a result of which emerges the undifferentiated and diffuse

light-sound nucleus (java-nāda), 'filling the void'. This void-essence focusses itself and crystallises into the 'transcendental drop' (parā-bindu), highlighting the aspects of self-awareness in the Lord (the Śiva category) and 'the seed' (bīja) of all creation, emphasising the energy aspects of the Lord (the Śakti category). This splitting is accompanied by a secondary light-sound complex (aparā-nāda), which is described as 'the great sound' or 'the sound-absolute' (mahānāda or sabdabrahman). In fact, this light-sound complex is what holds the two categories together and thus symbolises their union.

The thought-transference from macrocosmic level to the microcosmic led the Tantra to find in man the counterpart of this 'great sound' in 'the coiled serpent' (kuṇḍalini). It is the causal energy in man (śakti), represented as a triangle, consisting of the three categories mentioned above as its sides: 'the drop' (bindu), 'the seed' (*bīja*) and 'the sound' (nāda), all emerging from the materialised "transcendental drop' (*para-bindu*). Even as the entire creation issued from the 'sound-absolute', man's being and behaviour arise out of the 'coiled serpent power'. It is 'coiled' in the sense of being inactive normally; it rests in itself, perfectly self-contained, turned on itself and devoid of all outward orientation. The secondary 'light-sound complex' (*aparā-nada*) or 'the great sound', located in between the eyebrows, is imagined to enter the central psychic canal, *suṣumnā*, and flow down to the 'basal center' (*mūlādhāra*) and rest there in the form of *kundalinī*.

The purpose of Tāntrik sādhanā is to rouse this slumbering giant, who when roused would return to the psychic center between the eyebrows ascending along the

suṣumnā canal. *Kuṇḍalinī* in its initial wakefulness is described as 'visarga' ('sending forth') 'discharge', 'departure' and also the mark of hard aspiration after the modifier in the Sanskrit alphabet. It is represented (as in the alphabet) by two dots one placed on top of the other. The dot on the top is identified with 'fire' (*agni*) while the one below with 'moon' (*soma*). We have seen above that this symbolises male-female configuration or biunity. The aspirate mark has no doubt two components, but it is not indicative of duality; it points out rather to the fact that these two are necessary structural elements involved in a unity; each divorced from the other would be meaningless. In the Tāntrik texts, this stage of initial but incipient activity on the part of the awakened energy is styled 'awareness-instant' (chit-kalā), which booms and buzzes, and develops into a pleasurable prospect of activity (technically described as 'bliss,' *ānanda*).

Carrying the sound-imagery further, *kuṇḍalinī*, is said to comprise of all audible (*akṣara*) and visible (*varṇa*) sound; and the first flush of awareness is the initial sound-form 'a', from which in due course the entire alphabet proceeds. This 'awareness-sound' as it arises in the 'root-basic' center is termed the 'transcendental speech', *parā-vāk*, characterised by mere intention or will (*kāma*), which is unspecified but fundamental. It is not a desire for something or a will to do anything; but the glimmer of volition which lies at the back of all life.

In fact, we read in the Tantrik accounts that life proceeds only from this intension or will: life (*prāṇa*) is the phenomenal counterpart and an emergent of the transcendental 'awareness-instant'. If the former is symbolised by 'ā', the first letter of the alphabet, the latter

as the final effect is symbolised by '*ha*', the last letter, and also pictured as a swan (*haṁsa*). 'Aha' thus represents the totality of origin and effect, of the trascendental and the phenomenal, of awareness and activity; 'parama-hamsa' is a word that denotes 'the whole man' in whom the elements are perfectly integrated.

The Śaivite Tantra looks upon 'a' as Śiva (pure awareness or illumination, prakāśa), the absolute being; and 'ha' is *śakti* (the energy aspect thereof, or the inherent expressive activity, *vimar-śā*), the phenomenal emergence. The two are paralleled by Brahman and Māyā in Advaita Vedānta. The coming together of the two categories (the union being symbolised by the terminal 'm') is signified by the Sanskrit expression '*a-ham*' ('I') or ego, which also comprehends in itself the entire alphabet. The mass of this union is technically termed 'mithuṇa-piṇḍa' (the pair-body or two-in-one), or 'Śiva-śakti' (awareness-energy). When 'awareness' and 'activity' thus unite in the act of 'visarga' the unity is spoken of as 'kāma-kalā' (aspects of desire). 'Awareness' (*prakāśa*), when implicit in 'activity' (*vimarśā*) is represented by a white coloured 'drop', symbolic of semen or male energy; 'activity' as implicit in 'awareness' is symbolised by a red-coloured 'drop', also called 'sound' (nada), denoting female energy. The two drops really are two aspects of the 'transcendental drop', but only in its phenomenal phase (called *kāma*, the aspects of which are the two coloured 'drops'). 'Awareness' is likened to fire, and 'activity' to the butter that melts in its heat; and interaction between the two is described as 'bliss' (*ānanda* or *hārdhakalā*).

The 'transcendental drop' is the *kuṇḍalinī* in its original condition, altogether uninvolved in individuation and

unrelated to the phenomenal evocations. In this condition it is called 'mahāmāyā'. But when 'awareness-activity' arises in it, the pristine state of quiet is disturbed and it becomes individuated. However, the free power of activity lies hidden or is in a dissolved state within 'awareness' (*antarlīna-vimarśā*). This condition is what is described as 'coiled'; *kuṇḍalinī* is said to be asleep here. And in such a condition, 'awareness' is impotent and inert (*Śiva* is here figured as *śava*, a corpse). When owing to the Tantrik practices 'the power' is stirred, then 'I-ness' (*ahaṁtā*) or egoity is instituted. In this context, egoity means merely 'self-awareness', the individuated power discovering its own identity. As against it, there is projection of the same power into the phenomenal canvas; and consequently there appears the external world of things and events. The source of this externalization is spoken of as 'non-egoity' (*anaham*). When 'self-awareness' interacts with the projected phenomenal world, we have the relating process 'thisness' (*idaṁtā*).

The Nātha-Siddha tradition takes the same stand but elaborates on individual development. The abstract world as projected by the awareness-energy complex out of an initial stir (*spanda*) or of inspiration (*sphūrti*) is described as the 'transcendental structure' (*parā-piṇḍa*), a materialization that is cosmic in its import. But as individuated with the nucleus of 'egoity', it becomes transactional, and it is termed 'individual structure' (*vyaṣṭi-piṇḍa*). In each individual, however, the transcendental structure is reflected; the entire universe is contained within one's body. The awareness-energy complex occurs in the individual as spirit and body: the spirit is *Śiva* and the body is *Śakti*.

The dichotomy in our thought and action is unnatural and therefore stressful.

The goal of the Nātha practitioner is to realise in one's own being the identify of Śiva and Śakti, to integrate the two apparently divergent dimensions, and to perceive the entire universe as the expression of Śiva-Śakti. The Natha practice suggests a procedure which is both natural (*sahaja*) and effective for transmuting the body into the spirit, thereby achieving enduring and unbroken inner identity. This procedure is called 'harmonising' (*samarasa*) the immanent, the transcendent and the universal into one reality. Our ordinary consciousness is fragmented, torn into states and conditions and processes, and therefore our identity is involved in a crisis. The 'splitting' causes pain because of its unnaturalness, and ego-involvement in each detail frustrates the basic self-awareness (ahaṁtā). The Yogi like a Taoist, recommends a perfectly natural and therefore relaxed easy life; the mind should become 'sky-like' (*kha-sama*), freed from all specific fixations.

The purpose of Sādhanā in Tantra is to transform the individual and to harness the energy that is locked up in the body and that normally conditions him to rather narrow and unsatisfactory conditions of existence, so that he begins to function more effectively, more meaningfully and more zealouśly. Naturally, therefore, Sadhana involves a set of exercises, physical (like breath-control and effective body posturers) and mental (like contemplation, concentration and visualization). Sometimes extreme forms of asceticism or curious sexual practices are also included, rarely though. Rejection of convention, withdrawal from normalcy, performance of some gruesome and disgusting rites and apparently perverse sexual indulgence are no

doubt glaring features in many a Tāntric cult; but it must be remembered that they are neither regarded as natural nor as strictly necessary for Tāntrik achievement. Even bodily postures are confined to a few elementary types, although hand-gestures and finger-manipulations (*mudrās*) loom large. The main emphasis, however, is on mental exercises; breath control is made secondary to, and the means of, thought-control, and thought-control is the gateway to gain mastery over psychic energy. Sādhanā, whatever the variety or affiliation, is the procedure by means of which the four basic aspects of the individual, namely the vital current, mind, consciousness and energy, are harmonized.

मनोऽन्यत्र शिवोऽन्यत्र शक्तिंरन्यत्र मारुतः।
न सिद्धयति बरारोहे कल्पकोटिशतैरपि॥

As it is said in *Kulārṇava-tantra*

All practices are directed towards collecting and organising psychic energy. An early and common device that the Tantra employs is the 'mandala'. Maṇḍala has been variously translated by experts as 'cosmogram', 'cosmogenic model', "map of the soul', 'cosmic plan', 'symbol of cosmos' , and 'layout of the psyche'. Basically it is a visible geometrical design, frequently a circle (cakra), denoting the entirety of existence; and forces are symbolically projected on it and arranged according to a theme. It is a topological concept, involving the reconstruction of subjective space. Represented externally, it symbolises the layout of the entire earth; the central point signifying the mountain Meru, round which all the continents, subcontinents, realms and states of existence are arranged stylistically. But the world has meaning only

as related to man, and man is the chief concern of the Tantra. Each individual therefore absorbs the world into himself, or conversely gets himself absorbed into the world. The relating process that goes on in every one of us normally does not 'center' the world properly in the individual nor does it 'center' the individual in the world correctly. The Tantra recognises that all our misery is due to this improper centering, and sets out to teach the effective procedure for correct centering.

If the cosmos is extended in one dimension of space (*mahākāśa*, the physical space), the individual psyche is extended in another dimension (*cittākāsa*, subjective space). The growing distinction between the two dimensions is the source of subject-object duality, which is fundamental to normal experience. The course of life is busily concerned with the almost impossible task of balancing the two dimensions, unaware of the fact that the two can really be unified only in the third dimension of space (*cidākāśa*, the space of pure consciousness). The *Maṇḍala* device seeks to center the dimensions neatly; it is therefore correctly described as 'a centering technique'. The human body itself is a *maṇḍala*, the psyche being the dimensionless point at its very center (*bindu*). Even as a point describes a circle in its spread, the psyche unfolds itself into a *maṇḍala*. This inner space is projected onto the symbolic outer space (the material *maṇḍala* as a design, a diagram, or a model), by a creative process of visualization.

The hand-gestures and finger-manipulations (*mudrā*) representing the bodily processes (*kāya*), the utterance of mystic formulae (*mantra*) representing verbal behaviour (*vāk*), and symbolic diagram (*yantra*) representing mental

functions (*chitta*) are aids in this process of projection. The Tantra makes extensive use of the imagery of seed (*bija*), sprout, evocation and tree. The external *maṇḍala* is the soil, mantra the water, *mudrā* the sunshine, and *yantra* the manure. The guarding of the external *maṇḍala* by protective spells and devices is also attended to. In the words of Tucci: "A maṇḍala delineates a consecrated place and protects it from invasion by disintegrating forces. It is much more than just a consecrated area that must be kept pure for ritual and liturgical ends. It is, above all, a map of the cosmos; it is the whole universe in its essential plan, in its process of emanation and of reabsorption".

The Tantra design is always enclosed in a protective circle of square serving both as a contour and as a cover of defence. It is important that the practitioner should get into it and thereby become invincible,' adamantine, and firm (vajra). For achieving this entrance into the *maṇḍala*, one has necessarily to leave the normal world of distractions and fragmentation behind and pass into an altogether different world of symbols and visualizations. *Maṇḍala's* description as 'the mansion of gods and goddesses' is symbolic of higher life, conceptual and projected. The practitioner creates this symbolic world as an emanation from his own depths and as an expansion of his own consciousness; after the ritual or contemplation is over, he withdraws this symbolic sphere into himself. The latter process is technically styled 'reabsorption', it is resumption of the normal and everyday coordinates of being, knowing and doing.

That the body itself is a mandala is a basic premise of the tantra. There is a notion, held almost universally

in India, that an individual has three bodies: a 'physical' body (*sthūla-śarīra*), a 'mental' body (subtle, *sūkṣma-śarīra*), and a 'causal' body (*kāraṇa-śarīra*):

जीवस्य त्रीणी रूपाणि स्थूलसूक्ष्मपराणि च।
स्थूलं पाणिपादमयं भोगार्थम्। सूक्ष्मं
स्वसंकल्पमयाकारम्। परं आद्यन्तरहितं सत्यं चिन्मात्रं
निर्विकल्पकम्।

The physical body is made up of the five elemental forces and is sustained by food. The mental body, on the other hand, is constituted by the vital currents, the organs of sensations and actions, mind and consciousness. This is no doubt founded on physical structures but its essential nature is psychological. The third body, viz., the causal, is not relevant to our discussion here. The physical and mental bodies, although distinct both by constitution and in function, are related to each other intimately and the points of contact are described as "psychic centers' (*cakras*) and pictured as lotuses (*padmas*). Lotus is a flower that has cought Indian imagination not only by its beauty and delicacy but by its multiplicity of petals, vitality and purity.

Attempts, often fantastic, have been made to identify these centers with anatomical regions and physiological functions known to the modern mind. But it is important to note that these do not belong to the physical body as such, nor to the mental structure as such. It is true that they are located in the Tāntric texts along the *brahma-daṇḍa* or *meru-daṇḍa*, by which we usually understand the spinal column. But the description of the column as encasing a subtle tube (known as *suṣumnā*) extending from the spinal base to the cranium is obviously abstract.

Further, each center (also termed plexus or vortex) is looked upon as a network of very subtle, altogether invisible, arteries (*nāḍis*). The human body is said to consist of seven hundred million of these arteries, some gross and others subtle, along which the vital currents flow continually in order to keep the body alive and active. The principal of these arteries is the *suṣumnā* (also called *avadhūtikā*), just mentioned. Inside the Meru-danda (roughly corresponding to the spinal column) is a fine but hollow canal, extending from the region of penis to the head, called 'diamond' (*vajra* or *vajriṇi*), and inside this is another artery, exceedingly fine like the thread of the spider's web, or as thin as the thousandth part of the hair called 'wonderful' (*chitriṇī*). And this latter in its turn encloses the artery known as *brahma-nāḍi*, the essential but highly abstract life-current.

The *cakras* are composed of networks of arteries, arranged along the suṣumnā The Tāntrik texts of the Haṭha-yoga division enumerate as many as thirty of such centers, ranging from the big toe of the foot to the top of the head. Each of these has a characteristic colour, number of petals (when pictured as a lotus), elemental association, a particular sense-organ, an organ of action, a variety of the vital current (*prāṇa*), a seed syllable, a symbol, a male deity and his consort, and representative animal.

They are located at the big toe (padāṇguṣṭha), heel (pārṣṇī), ankle (gulpha), knee (jānu), anus (guda), 'sacral plexus' (mūlādhāra), perineum (*yoni-sthāna*), testes (muṣka), genital organ (medhra), groin (aṁkṣma), 'prostate plexus' (svādhiṣṭhāna), bulb-nest (kunda-yoni), navel (nābhi), 'solar plexus' (manipūra), thumb (aṅguṣṭha),

elbow (aratni), arm-pit (kakṣa), 'heart' (anāhata), tip of tongue (jihvāgra), back of throat (viśuddhā), soft palate (ghantika), uvular palate (tālu), tip of the nose (nāsāgra), middle of eye-brows (bhrū-madhya), Just above this area (ājñā), in between the above two (lalanā), near the ajna (manas), about the midcranial region (soma) and on top of the cranium (sahasrāra).

Of these centers seven are regarded as especially important, six inside the body and one outside it. The last one, named sahasrāra (after the picture of an inverted, thousand-petalled lotus, and known to Buddhists as *uṣṇīśa-kamala*, the crown-lotus), is imagined to be located four finger-breadths above the crown of the head. Although outside the physical body, it is a part of the mental structure, but at its topmost level. Here is supposed to be the source of the "liquid of immortality', the liquid that drips on the cranium continuously and thus makes one alive and active. It is clearly a mystical center. The other six form a group', 'the six-centers' (śadcakra), arranged in an order along the *suṣumnā*.

The lowest in location is styled 'the root-basis' (*mūlādhāra*), pictured as a triangular space, red in colour, within a square of yellow, right in the middle of the body: it is called 'the earth *maṇḍala*'. Its physical location is said to be in the sacral plexus or perineum (?), or between the base of the genital organ and anus. It is the lower limit of the *suṣumna* canal and here two other arteries, celebrated in Tāntrik exercises, meet.

In Tantrik lore, the central suṣumnā is flanked on its left with *iḍa* and on its right with *piṅgala*, two subtle psychic arteries both arising from the 'root-basic' center and running parallel and close to the suṣumna until

they cross and the right-left positions are reversed. The two arteries signify opposite poles and male-female components within each individual. *Iḍa* (also called *lalana*) is the river Ganga, *piṅgala* the river Yamuna; and *suṣumna* is the hidden stream *Sarasvatī*. The three together constitute the sacred triple-stream (triveni), commingling at the 'root-basic' center. *Rudra-yāmala* (6,49) speaks of *iḍa* as the moon, *piṅgalā* as the sun, and suṣumnā as the fire.

The imagery of sun and moon has been a persistent one in Tantrik literature; the Nātha-Siddha Tāntriks even wear large ear-rings symbolising sun and moon. Moon stands for Śiva, the static but enduring element both in the universe and in man; it is the repository of nectar (*amṛta*); its normal location is said to be the highest center (*sahasrara*); its white colour signifies the male aspect (*pāṇḍura-bindu-cakra*). Sun, on the other hand, is the dynamic but ever-changing element both in the universe and in man; it stands for Śakti, the female aspect, and is represented as 'reddish ovum' (*lohita-bindu-mahārajas*); it is located in the 'root-basic' center (*mūlādhāra*). "In the *mūlādhāra* is Śakti and in *sahasrāra Śiva*" (*muladhare vasate śaktih sahasrare sadāsivah*).

Further, the *iḍā* and *piṅgalā* arteries are described as possessing the following opposing characteristics: day, night; exhalation, inhalation; food (*upabhogya*) - consumer (*bhoktṛ*); vowel prāṇa-apāna; saṁsāra-nirvāṇa. The opposing characteristics are all summarised in the moon-sun imagery: moon has a cooling effect on the system while the sun dries up the system; one builds up the body and the other breaks it down. In the mythical parlance, one determines the individual involvement in the phenomenal

vortex, while the other burns up this bond and releases the individual.

But it would be an error to look upon man as a helpless victim of two contending forces. As a matter of fact, the two are complementary and make for a "biunity" (Dr. Ananda K. Coomaraswamy's expression), male-female configuration which is essential both for creation and release. In the ordinary individual, in the state of normalcy, unity is not recognised or consciously achieved; and hence the pain of life. The union of *iḍā* and *piṇgalā* at the lowest center (where most of us mostly function) is described as the darkest phase of the moon (*amāvāsyā*). Commingling with the hidden Sarasvati (viz. the *suṣumnā*), the triple-streams are 'freed' (*muktā-triveṇī*), that is to say, they flow separately.

But when the individual takes up the Tāntrik life, or practices Yoga, the openings of *idā* and *piṅgala* at the 'root-basic' center are blocked, and the currents are forced to move along the central *suṣumnā.* The three streams are now commingled into a unitary flow (*yuktā-triveṇī*), which reaches its culmination in the center between the eye-brows. This is described as the brightest phase of the moon (purṇimā). In some texts, however, the expressions *muktā* and *yuktā* with reference to the triple-flow (*triveṇī*) are used in a sense exactly opposite the one mentioned above. The 'root-basic' center is described as 'joined or yoked' (*yuktā*) as regards the three streams, while the center between the eye-brows is described as 'freed' (*mukta*). The presupposition here is that the confluence of the three streams is responsible for individuality, while the cessation of that confluence, achieved by *sādhanā*, would release the individual from narrow phenomenal existence.

The center located above the 'root-basic' is known as 'self-supporting' (*svādhiṣṭhāna*), and is pictured as a colourless crescent, representing the water element, identified with 'prostatic plexus' (?) or located in the navel region. If the 'root-basic' center is the source of all desires, the 'self-supporting' center provides all the excitement; the two together are responsible for the instincts of sex and survival. The psychological traits originating at this level (the *vṛttis*) are given as: affection, suspicion, contempt, infatuation and cruelty.

The third center, 'jewel-filled' (*maṇipūra*), is said to be located in the lumbar or 'epigastric plexus' (?); it is more usual, however, to take it as a 'navel center' (nabhi-padma). Red in colour, it signifies fire. The psychological traits associated with this center bring out the 'burning' character: shame, jealousy, fear, remorse and disgust. Curiously, this center is spoken of as responsible also for sleep and thirst. The 'unstruck' (anahata) center, situated in the heart and known as 'cardiac plexus' (?), is imagined as a hexagon with two interlacing triangles, grey-blue in colour.

The Buddhist texts, however, locate this center at the throat, and give its form as semi-circular and its colour as green. Associated with the element air, it provides the individual a subjective frame of reference, viz., an ego. Among the psychological traits originating here are hope, worry, effort, the feeling of 'I' and 'mine', arrogance, egoity, covetousness, double-dealing, indecision, regret, and discrimination. The perfectly pure '(visuddha) center, golden in colour and circular in shape (white disc in Buddhist texts), is located in modern accounts at the 'laryngeal plexus' (?) or at the junction of the spinal

column and medulla oblongata behind the throat (located at the crown of the head by Buddhist authors). Governing the organs of expression and articulation, this center is associated with the following mental traits: faith, joyousness, guilt-feeling, restraint, respectability, friendliness, sorrow, agitation, enthusiasm and detachment.

The sixth center is styled 'all-around understanding' (ajña); the Buddhist texts describe it as the 'third eye of wisdom', the center of formless contemplation. Situated between the eyebrows or a Jittle above, formed by two white petals representing sun and moon, this center governs efforts at concentration as well as states of trance. Some Tantrik texts call this center 'the highest house' (*parama-kula*) and 'the breaking up of the triple-confluence' (*muktā-triveṇı*).

Although these six centers are the ones widely known and frequently enumerated in the Tantrik manuals, sometimes another center is mentioned, 'the center of mind' (*manaścakra*). Located just above 'the center of understanding', this is said to be the secret center responsible for all perceptual processes and dream states. Above this center is 'the moon center' (soma-*cakra*), also infrequently mentioned. Said to be situated in the middle of the cerebrum, the psychological traits associated with this center are all morally positive and constructive: softness, courage, perseverance, humour, humility, concentration, poise, industriousness, emotional stability and generosity. This is the highest center within the psychological system, immediately below the one that is outside the system, viz., *sahasrāra* (described as 'the house without a support', *nirālaṁbapurī*).

It should be remembered that the concept of cakras is

essentially esoteric. And, therefore, attempts at discovering the physiological correlates are bound to be both far-fetched and misleading. The *cakras* are more properly different levels of psychological reality, and their 'petals' symbolise the dimensions thereof. Read, for instance, the following description of the four higher cakras, and their mystical significance becomes at once apparent: The *maṇipūra* is a lotus of 64 petals turned upwards, their colours being yellow, and the seed-syllable being Ah; the *anāhata* is a lotus of eight petals, blue black in colour, turned upwards, with the seed-syllable *Om*; and *sahasrāra* has 32 petals all white in colour and turned downwards, the seed-syllable being *Ham*

This Tāntrik account is slightly different from the Yoga account (which, for instance, gives the number of petals of the six cakras as 4, 6, 10, 12, 16 and 2 respectively, accommodating the fifty letters of the Sanskrit alphabet, and gives their seed-syllables as *lam, vam, ram, yam, ham and om*). The description is derived from visualization and not from reflection. The *cakra* ideology is thus a product of mystical contemplation, which taps the fundamental energy dynamics at work within our constitution.

More significantly, the cakra ideology would be meaningless without reference to the more fundamental, if also more mysterious, concept of *kuṇḍalinī*. The psychological space (*mandala*) which we call an individual is a field for energy to operate. We have seen above how the cakras represent several levels of this energy dynamics. But the source of energy is hidden and inarticulate, and the full potential is normally not realised.

The vast storehouse of great energy in its normal state

is pictured as a serpent sleeping with its tail in its mouth, making three coils and a half, lying right at the entrance of the *suṣumnā* blocking it. Because of its characteristic form, the hidden energy-store is called '*kuṇḍalini*', meaning 'coiled', like an earring. This form is abandoned only when the energy wakes up and becomes active - a case with none but the great yogins. Normally, it is profoundly asleep all through our lives, and we are not even vaguely aware of its existence. Tantra and Yoga prescribe procedures to arouse it.

This storehouse of energy is linked with the 'root-basic' center of our constitution. Situated, according to one account, two finger-breadths above the anus and two finger-breadths below the genital organ, the 'root-basic' center appears as a lotus, and in the middle of the lotus is a triangular space, figuratively called womb or vulva (*yoni*), attached to the lower end of the *suṣumnā* canal, already described. Inside this triangular space towards the bottom is perched 'the self-born emblem' (*svayambhuliṅga*), shining like molten gold and facing downward. Above this 'emblem' is the *kuṇḍalini*, 'fine as a fibre of the tender lotus stalk, gently blocking the mouth of the *suṣumna*-door'. Although sluggish and asleep, it (or she, because the usual supposition is that *kuṇḍalini* is a goddess) gleams like a chain of bright lights in a dark night.

As long as this energy-store is asleep, one is outward-oriented (bahir-mukha), the subject-object duality persists. The body is heated and cooled alternately so that it is aroused (*jāgaraṇa* or *utthāpana*); it becomes tense and stiff like a rod and begins to ascend the *suṣumnā* tract. On its upward journey, it passes through the six centers, striking

against the downward petals and turing them up: this denotes the total transformation of orientations and attitudes. According to some texts *kuṇḍalinī* pierces the lotuses and burns them up: it is in this sense that kuṇḍalinī is called 'the mystic fire'.

Of interest in the accounts concerning the action of the aroused *kuṇḍalinī* is the view that each center gets animated and illumined as the 'serpent power' passes through it. Besides the mystic import of the energy-store that the *kuṇḍalini* is, it is considered as the place of .origin for the vital currents that sustain life (*vāyu*), for the seed of life that ramifies and differentiates (nada). These three, responsible for individuality and survival, animation and articulation, function in a passive and constrained manner when the *kuṇḍalini* is sluggish; but they become active and free on kuṇḍalini's arousal. It means a reorganization of one's energies and orientations, a restructuring and a revitalization.

There are certain signs (which are by no means all of them pleasant) that suggest that *kuṇḍalinī* has been awakened: bodily heat increases, sweating occurs copiously, there are all over the body sharp sensations like scorpion-bite, and so on. But the urge to continue the exercise is so imperative that after this stage one does not give up. As he perseverse, however, these signs give way to more abstract and less distracting signs. It is interesting that there are at first essentially vigorous auditory hallucinations (the expression has been used guardedly) like sounds made by the sea at a distance, peals of thunder and roar of the waterfalls. Then the sounds become softer and more pleasant: jingling and tinkling of ornaments worn on the body, the soft strains from a hand-drum, the muffled

sound from a handbell, the musical notes from a lute or flute. Finally the sound becomes exceedingly subtle like the humming of a bee.

At this stage, it is reported that one feels dizzy, and salivation becomes copious; the heart-beat gets fainter but steadier; bodily sensations are benumbed, and immediate surroundings seem to fade away. Later, one begins to hear distinctly the exceedingly subtle sound that is internal and emanates from the very essence of the individual; this is 'the voice of inner silence', unstruck, and inarticulate. Simultaneously in some cases, but frequently reported as subsequently, one begins to see things': dots of bright light, flames of fire, orb of brilliance, gleaming lines of diverse colours, and geometric patterns of great variety and light.

Higher stages are to be characterised by 'sights' of stars, bright and whirling circles, dense fog and smoke, mirage, tiny dots of dazzling hue between the eye-brows or on the forehead, a steady light from an oil-lamp which no wind disturbs, and great illumination within. It is recognised that such signs (*nimittas*) are subject to laws of individual differences; they depend considerably not only on the particular techniques employed for the awakening of kundalini but on the practitioner's temperament, talent, early experiences and situational involvements.

Besides the six centers, in the upward journey of *kuṇḍalini* three 'knots' (*granthi*) are also said to be pierced through: the six centers basal knot (at the *mulādhāra* center) called "Brahma's knot", the middle knot (at the *anāhata* center) called "Viṣṇu's knot", and the top knot (at the *ājñā* center) called "Śiva's knot". After piercing

through the six centers, commingling with the moon's orb (that the thousand petals of this lotus constitute) causes nectar to ooze out. Bhaskara-rāya's *Saubhāgya-bhās-kara* (87-91) contains this account:

सा हि मुलाधाराख्ये चक्रे सार्धत्रिवलयाकारेण सुप्ता
सती योगिभिरुत्थाप्य पर चक्रापि ब्रह्मविष्णुवादि।
ग्रन्थीश्चं भेदयन्ती सहस्त्रारं नीता सती
तत्कर्णिकारूपचन्द्रमण्डलादमृतं स्रावयन्ती........।

After reaching its destination which marks the culmination of the sādhanā, the kuṇḍalinī returns home (i.e. *mūladhāra*) by the same path (cf. *Saradā-tilaka*, 25, 65).

During its ascent, the individual is reported to experience illumination, and during its descent, (or return) it is said to suffuse the individual with ambrosial delight. The lowest center is the home of energy (*Śakti*), while the highest center is the residence of consciousness (*Śiva*). Life keeps them apart, and hence stresses of all sorts fall to the lot of man. Sādhanā can bring them together, and the union of the two will eliminate all stress and secure the delight of being. This achievement is styled '*parāvrtti*' (total transformation), where not only the normal stress-producing conditions disappear but even the ordinary coordinates are transmuted. It is a case of regeneration of the individual, revitalization in one sense and reintegration in another.

Basic to the Tāntrik ideology is the conception of life as a configuration of vital currents (*prāṇa*). Sun's energy is said to produce and preserve in all living beings the conditions necessary for life. In man, the solar energy

divides itself into ten aspects or currents, five major (*prāṇa, apāna, samāna, vyāna* and *udāna*) and five minor (*nāga, kūrma, krakara, devadatta* and *dhanan*-jaya); '*prāṇa*' signifies ideas of primacy (*pra*) and subtle force (*ana*). *Prāṇa* is the home of spirit (*jīva*), called picturesquely'the swan' (*haṁsa, ham* signifying outward flow and *sa* inward flow), the mythical bird that constantly moves out of the celestial lake *Mānasā* on the Himālayan heights and back to it. *Prāṇa* moves along the seven hundred million arteries or nerve channels (*nāḍis*) that compose the body, although its chief centers are the heart (*hṛt*), navel (*nābhi*), nose-tip and the great toes.

As the *prāṇa* moves along the arteries, consciousness is occasioned as a by-product, as an epiphenomenon. The movement of *prāṇa* normally is irregular, spasmodic, jerky and strained because of our stimulations, urges, excitement and activity; and, therefore, normal consciousness is narrow, stressful and shallow. Most of the Tantrik techniques emphasize that it is not consciousness that should be sought to be corrected but the basic vital currents that should be handled in order that consciousness spontaneously gets expanded, relaxed and deep. And it is thus that 'control of breath' (*prāṇāyāma*) figures prominently in all such techniques.

An elaborate theory of the breathing process has been developed. Breath alternates during the course of the day between the left nostril (connected with *iḍā*, representing moon, and in effect cooling) and the right nostril (connected with pingala, representing sun and in effect heating). Normally, breath passes through the arteries 960 times an hour. From midnight to noon, it flows copiously along the nerves, and from noon to midnight along the blood

vessels; precisely at midnight and noon, it is equal in both the systems. At sunrise it ascends through the sun along with the course of the sun, and towards sunset it descends into the blood vessels. During our normal respiration, inhalation is an active process and exhalation a passive one. Thoughts arise and cease in accordance with the respiratory rate.

In an ordinary individual, thoughts are muffled, clouded, sluggish, excited, inadequately articulated, pass with inordinate speed, or jostle confusedly because his breathing habits are improper: weather, health, diet, diseases, rest, anxiety, guilt-feelings and cares have an impact not only on the rate of respiration but on the amount of air inhaled and exhaled. If breath does not alternate between the nostrils but continues in one nostril beyond the normal period of an hour and fifty minutes, it is symptomatic of impairment of health due to either excess of heat or of cold. If the breath moves in and out through a single nostril for as long as 24 hours, the derangement of humours is serious; if the condition prevails for two or three days, the illness is serious enough.

The science of *prāṇāyāma* recognises the need to change quickly the flow of breath, to regulate the flow of the vital currents in the arteries, to suspend the breath inhaled, or to keep out the exhaled breath for a period. There are techniques to gain mastery over thoughts. The time required for a thought to emerge into awareness is said to be 6/25 of a second; but when inhaled breath is restrained, the time taken for the thought to flash out in awareness would be 12\25 of a second; when the retention is of a longer duration, the thought would require as long

as one to one and a half hours. That is to say, the thought is 'fixed' or held out (*dhāraṇā*).

The thought-arousal is totally suspended if one can restrain the breath inside his body for 131/2 minutes without a flury; this goes by the name of 'śaṁādhi' (one-pointedness, or settling the mind). The Tāntrik texts suggest several devices for 'thought-lessness' (*un-manī* or 'no-mind exercises'). Like the *Sāmbhavi-mudrā* where the mind is absorbed as a result of gazing intently on the nose-tip or at objectless space, also regulating the breath in the arteries at the same time.

During 24 hours, the number of respiration is calculated by the *Yogachuḍāmaṇi-Upaniśad* to be 21,600 (15 respirations for a minute and 900 for an hour). These are distributed among the seven centers (the seventh being the *manaścakra*) as follows: *mūlādhāra* 600 respirations taking a total of 40 minutes; *svādhisṭhāna. maṇipūra and anāhata*, each 600 in 6 hours and 40 minutes; *viśudhā, ajñā* and *manas*, each 1000 in one hour, six minutes and 40 seconds. The breath that is exhaled is believed to be accompanied by the mystic utterance of '*ham*' from the very core of ones being, and inhaling of the breath by the syllable 'sa':

षट्शतानि दिवारात्रौ सहस्राण्येकविंशतिः
स्त्रत संख्यान्वितं मन्त्रं जीवो जपति सर्वदा।।
हकारेण बहिर्याति सकारेण विशेत पुनः।
हंसात्मिकां भगवतीं जीवो जपति सर्वदा।।
सोऽहं हंस पदेनैव जीवो जपति सर्वदा।।

When exhalation-inhalation order is followed, it is termed the 'ascent' and the mystic utterance is 'haṁsa' (also word for the mythical swan that lives in the Himalayan

heights). When, however, the inhalation-exhalation order is followed, it is the 'descent' and themystic utterance would be '*soham*' ('I am he'). The *prāṇa* is looked upon as the mystic fire that leaves the system with '*ham*' and enters it with '*sa*'; the spirit (*jīva*) is imagined to be performing passively but ceaselessly the ritual of muttering '*ham-sa*', which is the nature of the goddess of life ('hamsa-japa' in *Paropāsanā*). The sound of this mystic muttering is generated at the *mūlādhāra* and is articulated at the anahata, which in fact is the prime support of the spirit. The purpose of the practices included in the Sādhanā of this category is to make this muttering conscious and deliberate, so that the sound rises above the *anāhata* and carries the *kuṇḍalinī* along with it.

In the Tantra, two kinds of 'sacrifices' are recognised: one external (*bahiryāga*) and the other internal (*antaryāga*), the latter (performed in Samayacara) being the superior of the two. One must engage in external acts of worship only until wisdom dawns. While external worship is not condemned, it is decidedly inferior. However, the need and usefulness of such worship for certain types of men are also suggested. Three types of Tantrik dispositions are mentioned: animal disposition (*paśu-bhāva*), heroic disposition (*vīra-bhāva*) and divine disposition (*divya-bhāva*). Under sixteen years, the aspirant is generally ignorant and incapable of understanding aright the subtleties of energy arousal.

If, however, he is religiously inclined he spends his time studying scriptures, worshipping deities and performing rituals and leads a disciplined life without however going to excesses but being earnest about spiritual advancement. Notwithstanding this, his mind is still

underdeveloped, and his feelings still immature. This phase of religious life tied to instincts and urges is known as "animal deposition'. It is no doubt low, but has the capability of passing on to higher stages.

When the individual grows older and becomes mature as a result of study, experience or contact with the right teacher he begins to understand the subtleties, and becomes steadfast in the practice of virtue; his actions reveal courage and conviction. Nothing can frighten him or tempt him off the path he has chosen. He perseveres, endures, and pushes on against all odds. He is described as having the 'heroic disposition", also termed "great disposition' (*mahābhāva*). He has conquered his anger, greed, passion, envy and worry; and he has neither inhibitions nor reservations, fears nor anxiety, while he engages himself even in the rather gruesome experiments like the *śava-sādhanā* (experiments with a corpse in a crematorium).

The next stage is that of 'divine disposition'. Here the practitioner is almost like a god, having abandoned dualities of good and bad, pleasure and pain, right and wrong, and being perfectly tranquil and pure at heart; he is not driven by instincts, nor is he prey to temptations.

Vāmakeśvara-tantra defines 'disposition' (*bhāva*) as a mental process, a quality of the mind, capable of being handled only at the psychological level. The above classification of disposition into three types is with regard to the mental energy that is brought to bear (*śakti-prādhānyāt*). And there is a supposition that the physical constitution too is of three types - superior, mindling and inferior. We read:

शरीरं त्रिविधं प्तोक्तं उत्तमाधममध्यमं।

The superior is characterised by the dominance of the *sāttvik* element (wisdom), the midling of *rājasik* element (energetic action), and the inferior of *tāmasik* element (lethargy-ignorance-infatuation).

The variety of Tāntrik practice that suits and benefits each type of individual must be determined by the master, because successful practice presupposes temperamental facility. One of the texts suggests 'dakṣina' path for the inferior, 'vāma' path for the midling and 'uttara' for the superior. We read in the *Pārānan-da-sūtra*:

> पारानन्दमते त्रयो मार्गाः दक्षिणः बाम च।
> दक्षिणादुत्तमं वामं। वामादुत्तममुत्तरम्।
> उत्तरान्न क्वचित्॥

Likewise, for the inferior ('animal disposition') Vedic rituals, worship of gods like Śiva and Viṣnu are recommended; for the midling ('heroic disposition') the 'siddha' and 'vāma' rituals, and for the superior ('divine disposition') only 'kaula rituals.

The classification of personality into three types is elaborated in some of the Tāntrik manuals, and it is linked with the concept of 'seven-fold conduct' (*saptācara*). The seven-fold conduct is necessitated because human nature is not uniform. The seven are: vedic rituals (*vedācāra*), rituals based on puranic prescriptions (vaiśhnavācāra), worship of the goddess by employing Vedic hymns (dakṣinacara), secret worship which employs liquor, fish, women, meat and symbol (*vāmācāra*), worship of Śiva using vedic hymns (*śaivācāra*), ecstatic rituals performed in crematoria (*siddhantācāra*) and unfettered and wisdom-dominated rituals (*kaulācāra*).

After detailing the seven paths, a text sums up: "Many are the paths mentioned by those who are adepts in practice and experts in scriptural lore; but one must follow the path suggested to him by his teacher and no other".

पन्थानो बहवः प्रोक्ताः मन्त्रशास्त्रमनीषिभिः।
स्वगुरोर्मतमाश्रित्य शुभं कार्यं न चन्यथा॥

The more interesting view, however, is the arrangement of the three 'dispositions' mentioned above in a sequential order. The 'animal disposition' is said to be the primary stage, universal in its scope: "all the animals, as ground for human beings on earth to be founded upon". And it is considered a necessary stage; and every one, however evolved, must start only here. When wisdom begins to shine, the 'heroic disposition' will set in; and then 'gradually' (*kramena*) one becomes 'divine' in his disposition. The three dispositions are accommodated within the major stages of life: childhood, adulthood and old age.

And in some texts, the consecrations (*abhiṣeka*) are made the turning points of the three dispositions. The normal householder, being initiated into some mantras, starts with the 'animal' stage. He lives according to conventional norms, fulfilling all ritualistic expectations. Then when he obtains the *śāktāb-hiṣeka* (consecration as a Tāntrik practitioner), he continues to live at home but is indifferent to normal cares and worries of domestic life as well as social participation; he is called a 'householder recluse' (*gṛhāvadhūta*).

When in this condition he advances and gets 'the full consecration' (*pūrṇābhiṣeka*) the 'heroic' stage starts. He now stays away from home and commences visiting

cemetaries for pyre-practice (*chitā-sādhanā*), and indulges in the five 'm's (wine, fish, flesh, gestures and copulation). The last practice is Yogic, the articles mentioned are in fact symbolic and refer to accomplishments in the psychic center. Unscrupulous masters and uncultured students together with the forces of ignorance and temptation have helped to bring lasting infamy on this practice. The practitioner at this stage also practices the 'six actions' of sorcery and witchcraft: pacification (*śanti*), possession (*vaśīkaraṇa*), hold-up (*staṁbhana*), rousing enmity (*vidveśaṇa*), driving-away (*uccāṭana*) and killing (*marāṇa*). After the 'heroic' stage, the practitioner becomes eligible to 'the great empire consecration' (*mahāsāmrājyādīkṣā*): but this means giving up all wordly involvement and devoting oneself entirely to the yogic attainment of Brahman. He is now on the last lap of his journey. His disposition is naturally 'divine'; he is now above the human frailties and beyond the agitations that plague the common folk.

Although the Tantra is mostly an approach to Śakti and therefore properly described as Śākta, there are Tāntrik texts purporting to extol Śiva or Viṣnu. Accordingly, they are designated Śaiva or Vaiṣnava Tantras. The Śaiva Tantra includes pure Śaiva, Pāśupata, Kālagamana and Kāpālika. The Tāntrik works of the Śaiva group are traditionally twenty-seven (or twenty-eight) in number while those of the Vaiṣṇava are 108. The former (also called Śaiva āgama) are again grouped into two categories: Śaiva proper (10 works like Kāmikāgama, Kāraṇāgama, Suprabhedāgama, Kiranāgama, Svāyambhuvāgama and Rauravāgama). The Vaiṣṇava works are principally grouped under Vaikhānasa (like the Saṁhitās of Marīchi, Bhrgu,

Atri and Kāśyapa), Pāñcarātra (like Jayākhya-saṁhitā, Purhkara-saṁhitā and Sāttvata-saṁhitā), and Tantra-sāra (followed by Mādhva devotees).

The Śaktas are either Kaulas or Samayācārins. While the differences between them are numerous, we may roughly describe the former as given to external rituals while the latter as preferring 'internal worship' (*antaryāga*). Lakṣmīdhara (*Saun-darya-laharī* 10) says:

समयाचारो नामान्तरपूजारतिः। कुलाचारो नाम बाह्यपूजारतिरिति रहस्यम्। समयिनां मन्त्रस्य पुरश्चरणं नास्ति। बाह्यहोमोऽपि नास्ति। बाह्यपूजाविधयोऽपि न सन्त्येव। हृत्कमल एवं सर्वं यावदनुष्ठेयम्॥

The Kaulas are worshippers of Kāli, and maintain secrecy in their rituals. And their rituals include drinking wine (*madya*), eating meat (*māṁsa*), and fish (*matsya*), hand-gestures (*mudra*), and sexual indulgence (*maithuna*) (the famous five 'm's). But they also insist that the Kaula path is not for one who lacks control over his impulses and senses. There are several Kaula sects like ' pūrvakula' (who take the five 'm's only symbolically), 'uttarakula','kāpālika',and 'digambara'(all of whom resort to outlandish rituals). The pūrvakula practitioners draw a triangle and worship the point in its centre, or they worship Śrī-cakra. The uttarakula adherents, on the other hand, worship the actual vulva of a young maid; others both. They all identify themselves with Bhairava and worship in a nude state the Goddess. The Kaulas are said to assume numerous garbs: they are Śāktas (or Kaulas) within, but Śaivas in appearance and pass for Vaiṣṇavas in assemblies:

अन्तः शाक्ताः बहिः शैवाः सभायां वैष्णवा मताः
नाना वेशधरा कौलाः विचरन्ति महीतले॥

(Kaulāvalī-nirṇaya, 10, 85)

The Samayācārins, on the other hand, are more restrained in their ideas and practices; they are given to symbolic Śrī-cakra worship and their philosophy is based on the 'centers' in the body. They have a five-fold canon named after the Vedic sages Vaśiṣtha, Sanaka, Śuka, Sanandana and Sanatkumāra.

Most of the Tāntrik ideas got crystallised at the hand of the Siddhas and the Nāthas, who lived during the early centuries of the Christian era. The Apabhraṁsa dohas and the Chryāgītis of the Siddhas and the Sanskrit works of the Nāthas (especially Gorakṣanātha) are important sources of Tāntrik ideas. Under the impact of the Siddhas and the Nāthas, a rich Tāntrik literature sprang up during the medieval ages. Kāṣmīr Śaivism and South Indian Śaiva Siddhānta have very interesting works bearing on Tantra. Kāṣmīr Śaivism is well represented by Somānada's *Śivadṛṣṭi*, *Abhinavagupta's Tantrāloka* and *Tantrasāra*, and Kṣemarāja's *Pratyabhijñāhṛdaya* and *Spandasandoh*. Later Śaiva-Siddhānta treatises are in Tamil. Important among them are Māṇikkavācakar's *Tiruvācakam*, Meykandadevar's *Śivaj-ñānabodam*, Sakalāgamapaṇḍita's *Śivajñānasiddhiyar*; and the writings of Tirujñāna-sambandar, Appar and Sundarar made important contributions towards crystallising Tamil Śaivism.

The Tantra drew both Jainism and Buddhism within its fold in the early centuries of the Christian era. In both these religions worship of gods and goddesses in the form of *Yakṣas* and *Yakṣīs*, and adoration of teachers (like tīrthaṅkaras, dhyāni-bud-dhas and bodhisattvas) became

important involvements. In Jainism, each of the twenty-four *tīrthaṅkaras* (the ford-making Jinas) came to possess his own characteristic *Yakṣa* and *Yakṣiṇī* Most of these spirits and divinities were directly borrowed from the folk cults (like Garuda, Kubera, Gomedha, *Kiṅnara*, Brahma, Vara-Nandi, Gomukha and Tuṁburu); some of them were already well-known in Tāntrik circles (like Kālika, Vajraśṛṅkhalā, Bhrukuṭi, Gaurī, Jvālāmālinī and *Mahāṁanāsī*). It is small wonder that what appealed to popular fancy was the cult of these Tāntrik divinities, and therefore numerous Jain Tāntrik manuals came to be composed by celebrated Jaina saints. *Bhirava-Padmāvatī-kalpa, Jvālamālinī-kalpa, Ṛṣi-maṇḍala-mantra-kalpa, Jagatsundarī-prayoga-mālā, Śri-chiṇtāmani-kalpa-sāra* and *Vidhi-prapā* are good illustrations of what may be called Jaina Tantra.

Considering the anxiety displayed by the Tantrik adherents to keep their lore a well-guarded secret, it is surprising that we have a very large number of Tāntrik works, most of them well preserved in public institutions (like royal libraries), and not a few of them given wide publicity. The extant Tantrik literature is vast, and the content various, so various in fact that an adequate classification is almost impossible. Besides, most of the Tantras that we possess are indefinite about their philosophical positions, sectarian affiliations and authorship. Not a few of them are rambling in their accounts and grandiose in their claims. And they are most obviously late compositions, the dates extending from the 10th to the 18th century. Themes overlap, ideas are repeated and verses are reproduced in the Tantrik works so much that it is difficult to determine borrowals.

There are, however, some criteria for classifying the Tāntrik texts that appear to be rather old. One of them is based on the 'amnaya' concept: (1) works of eastern 'āmnāya' (predominantly belonging to the *mantra* path); (2) works of the western 'amnaya' (*karma* path); (3) works of the northern 'āmnāya' (*jñāna* path); (4) works of the southern 'amnaya' (*bhakti* path); and (5) works of the central 'āmnāya' (comprehensive or mixed). Another is based on the 'guna' idea: (1) the texts emphasising *sāttvik* nature (the tantra proper); (2) those which are *rājasik* in nature (e.g. the *yāmalas*); and (3) those which are *tāmasik* (e.g. the *ḍāmaras*).

Still another classification relies on geographical areas of prevalence: Gauḍa (Bengal and neighbourhood), Kāṣmīra (and the frontier areas like the Swat valley, called in the old texts *Uḍḍīyāna*), and Kerala (South India). It appears that this was a widely accepted classification of traditions (*saṁpradāya*). There is also a classification based on whether the texts follow Vedic religion (*veda-mārga*), Buddhism, or Jainism. There are some tāntrik texts that advocate secrecy (*vāmācāra*), while others do not mind publicity.

A large proportion of extant tantrik works is still in manuscripts. Of those that have been printed, many belong to the Kaula and Samaya persuations. *Kubjikā-tantra, Saura-saṁhita, Kiraṇa-tantra, Jayākhya-saṁhitā, Pāramesvarī-tantra, Kulārnava, Mahāṇirvāna-tantra, Bhavachūḍāmaṇi, Muṇḍamālā-tantra, Prayogasāra. Kāmikāgama, Jayaśiṁha-kalpadruma, Jñānasaṅkalinī-tantra, Vāmakeśvara-tantra, Śrīkrama-tantra, Tantra-rāja-tantra, Kaulāvalinirnaya, Śaktisaṅgama-tantra, Rudra-yāmala, Śāradā-tilaka, Pārānanda-sūtra, Paraśurāmakalpa-*

sūtra, Kaula-rahasya, Mataṅga-pārameśvara-tantra (with Rāmakaṇṭha's commentary), *Bhairava-ḍāmara*, and *Kākacaṇ-ḍesvara-mata* are some of the better known texts. Most of them are still in their Sanskrit original. John Woodroffe (Arthur Avalon) has done much not only to translate some tāntrik works but to expound the concepts involved in them. Chintaharan Cakravarti, Haraprasad Sastri, Bhavtosh Bhattacarya, M.R Pandit, Kapali Sastri, Prabodha Candra Bagchi, M. Eliade, G. Tucci, P.H. Pott, Gopinath Kaviraj and Hazariprasad Dvivedi are some of the scholars whose writings have illumined many a dark niche in the tantrik mansion.

Of the numerous tāntrik works that are still in manuscript stage and are included in catalogues, a large number deal with rituals connected with particular deities (like *Kurukullā-paṭala, Ekajaṭā-sādhanā, Kumāri-tantra, Gaurī-yāmala, Tara-nigama, Tariṇi-nirṇaya, Bhairavi-yamala, Mātaṅgī-tantra, Vārāhī-tantra, Lakṣmī-kulārnava, Bhūtaḍāmara and Mallāri-māhātmya)*, and some are general works (like *Tantra-dīpikā, Tāntrādarśa, Tāntrika-darpaṇa, Prayoga-sāra, Bṛhat-tantra-sāra, Śaktāgaṁa-sarvasva, Mantra-tantra-prakāśa, and Nigama-kalpa-druma*).

Some contain the view-points of particular sages or schools (like *Pippalāda-mata, Piṅgalā-mata, Kauleśakoṭi-prabheda, Gorakṣa-mahārtha-mañjarī, Dattātreya-samhitā, pheru-tantra, Vaiśaṁpāyana-saṁhitā,Soma-śaṁbhu-siddhanta, Gauḍapāda-śakti-sūtra, and Vidyānanda-nibandha*).

Some deal with magical rites (like *Abhicāra-kavaca, Yoni-tantra, Śaṭ-karma-dīpikā* and *Soutrāmaṇi-tantra*), and some are simple worship manuals (like *Lingārcaṅa Pūjā-sāra, Kṛshṇār-cana-candrikā, Kāī-mata, Kālī-kalpa, Śrī-*

cakra-karma and *Śyāmā-saparyā-krama*). Some are in the nature of lexicons and glossaries (like *Māṭrikā-kośa, Saṅketa-paddhati, Māṭrikārṇava, Mudrā-ṇighanṭu, Gūḍhārtha-dīpikā, and Keralīya-yantra-śastra*).

Some describe regional cults (like *Kāmarūpa-dipikā, Kāmāk-hyā-tantra, Chīna-tantra, Jayadratha-yāmala, Muṇḍa-mālā-tantra, and Bāla-vilās); Mahā chīna-tantra, Rudra-yāmala, Tārā-tantra, Svatantra-tantra, and Nīlā-sarasvatī-tantra* indicate Tibetan and Chinese origin of some of the Indian cults. There are tantras (like *Mahā-nirvāṇa, Śakti-saṁgama, Muṇḍa-mālā, Śaṭ-karma and Mahā-chīnācāra*) that recommend aggressive and erotic measures, and there are those that insist on austerity (like *Kulārṇava, Pārānanda, and Śrī-krama*).

The Tantra literature is thus not only vast in extent but varied in scope and nature. It not only reflects the diversity of outlooks and attitudes, but explains the multiplicity of cults that prevail in our country. Its impact is evident in all our religious behaviour and sectarian thinking. Even Vedic orthodoxy is coloured to a great extent by the tantra ideology. Tantra has drawn into its fold all the tribal customs and folk culture in all its aspects, including arts and crafts, economy and social organization. It holds the key to understand aright the apparently incongruous but eminently effective pattern that is called Hinduism.

APPENDIX II

The following excerpt from *MṚGENDRA-TANTRA* (Vidyā-pāda, chapter I entitled 'upodghāta-prakaraṇa') illustrates how in the Āgama texts the origin of the particular Āgama is traced. While all Śaiva-āgamas emerge originally from Śiva, the way a text is handed down through a succession of teachers varies from Āgama to Āgama. Mrgendra-tantṛa is affiliated to the Kāmikāgama group, one of the most celebrated divisions of Śaiva-āgama.

The excerpt reproduced here contains portions from the commentary by Bhatta-Nārāyaṇa-kaṇṭha, son of Bhaṭṭa-Vidyā-kanṭha of Kāśmīr (between 10th or 11th century A.D., according to the editor of *Mṛgendṛāgama,* 'Institute Francais D' Indologie, Pondicherry, 1962, Sanskrit Introduction'). The portions given here not only elucidate the text but present very well the Āgama viewpoint.

Tḥe origin of *Mṛgendṛa-tantra* is described in the commentary with reference to a legend. Once a powerful and arrogant asura with two heads and four arms was reigning supreme on earth. He was reciting the Vedas with the mouth in one head, and drinking liquor with the mouth in the other, thus causing an unholy mix-up (mukha-dvayena vedādhyayana-surāpāna-śaṅkara-kāriṇam). Indra, who saw him was enraged at the sacrilegous act, and cut off his heads with his Vajra. He suspected, however, that this would bring on his own head the sin of having murdered a Vedic scholar, and approached Viṣnu for strategy to overcome it. Viṣṇu bestowed upon him the Narasimha-armour (kavacam) and advised him to perform

penance in Uttara-kuru for a thousand years and please Śiva thereby. Indra did so, and Śiva, pleased with his devotion, taught him the Kāmikāgama. Because Viṣṇu, in the shape of Narasiṁha (viz. lion-man, Mrgendra, the king of animals) listened to this teaching, the text was called 'Mṛgendrāgama. Indra communicated this āgama to the sages headed by Bharadvāja, and the sage Hārīta learnt it from Bharadvāja. The present text is in the words of the sage Hārīta as he told his disciples (sa punah śva-siṣyebhyah prāha).

The text given here belongs to the Śaiva-siddhānta of Kāśmīra. (cf. The Śrī Mṛgendra Tantra, ed. Madhusudan Kaul, Kaśmira Series of Texts and Studies, Vol. 50, 1930). It agrees in essence with the South Indian text published by the Śivāgama-Siddhānta-paripālana Sangha of Devakottai in 1928, along with the commentary known as Dīpikā by Aghora-Śivācārya.

परमेशं नमस्कृत्य भरद्वाजऋषिं ततः।
हरादिन्द्रक्रमायातं ज्ञानं श्रुणुत सुव्रताः॥ १॥

(ज्ञायन्तेऽनेन विद्या-चर्या-क्रिया-योगा इति ज्ञानं शास्त्रम्। श्रीकण्ठनाथात् इन्द्रदिक्रमेण अवतीर्णम्। भरद्वाजं ऋषिं तन्त्रावतारकं इति। ऋ गतिविति धात्वर्थतः सर्वेषां च गत्यर्थानां ज्ञानार्थत्वात् अवगतपरमार्थतया ऋषिः)

नारायणश्रमे पुण्ये भरद्वाजादयो द्विजाः।
तेपुः शिवं प्रतिष्ठाप्य तदेकाहितमानसाः॥ २॥

(बदर्याश्रमनाम्नि विष्णोराश्रमे तदाश्रमत्वादेव पावने। द्विजा इति विशेषणं वगीश्वरीगर्भसंयोजनसंजननदिना कृतदीक्षात्वेनोत्कर्षवत्त्वं न पुनरुपनीतत्वमात्रं स्मार्तवाद द्विजशब्देनेष्टं अदीक्षितानां तन्त्रदिश्रवणानधिकाशत् प्रत्युत प्रत्यवायश्रुतेः।
'शिवं प्रतिष्ठाप्य' इति लोहबाणलिंगादौ आधारे सामान्यमन्त्रादिना प्रतिष्ठापनं परिकल्प्य इत्याशयः। अन्यथा यथावद्विदित-तद्विधानानां पुनस्तत्प्रतिष्ठादि विषयस्य प्रश्नस्यानुपपत्तेः। प्रथमं तु सामान्य मन्त्रविधिना शिवस्थापनं कृतं, तदुत्तरं विशेषप्रतिष्ठा विज्ञासया विशेषप्रश्नानपि करिष्यन्ति।
तस्मिन्नेवैकस्मिन् आहितं एकाग्रीकृतं मनासं यैस्ते तथाविधाः सनतः तेपुः शिवाराधनलक्षणं तपश्चक्रुः)

अथ तान् भावितान् मत्वा कदाचित् त्रिदशाधिपः।
तदाश्रमपदं भेजे स्वयं तापसवेषभृत्॥ ३॥

(भावितान् तन्त्रश्रद्धालून् ज्ञात्वा। मुनिरूपधारी शक्रः।)

तैः संपूजितः पृष्ट्वा तांश्च सर्वाननामयम्।
प्रोवाच चोदनाधर्मः किमर्थं नानुवर्त्यते॥ ४॥

(स इन्द्रः आश्रमसमुचितेन अतिथिसत्कारेण अरयर्चितः सन्
भरद्वाजदीन् प्रत्येकं कुशलं पृष्टोऽब्रवीत्।
चोदनेति क्रियायाः प्रवर्तकं वचनमाहुः। तदाम्नातो
धर्मः किमिति नानुष्ठीयते? तद्विपरीत त्रयीबाह्यं लिङ्गाराध
नादि च यत्, तत् त्रयीबाह्यत्वादेव फल्गुप्रायम्।)

त ऊचुर्नन्वयं धर्मश्चोदनाविहितो मुने।
देवताराधनोपायस्तपसाभीष्टसिद्धये॥ ५॥

(ते भरद्वाजादयः। चोदना नाम लिङ्लेट् तव्यदादि
शब्दव्यवस्थापितविधिनिषेधारूप-यजनादि-क्रिया-
प्रवर्तकवचनमभिधीयते। तच्च मुख्यतया श्रौतं
धार्मरूपं तन्मूलत्वाच्च संमार्तमपि।
योऽयस्माभिरभिहितो रुद्राख्य देवताप्रसा
दानोपायलक्षणो धर्मः तपसा समीहितविध्द्यर्थमा-
सेव्यते, स चोदनयैवाभिहितो व्यवस्थापितः।)

वेदेऽस्ति संहिता रौद्री वाच्या रुद्रश्च देवता।
सन्निधयकरणेऽप्यस्मिन्निहितः काल्पिको विधिः॥ ६॥

(रुद्र देवतास्य इति रौद्री संहिता ऋग्यजुः सामलक्षणे
चाथर्वणे च वेदेऽस्ति।
न च केवलं संहितामात्रमेवास्ति। तत्र तत्र
रुद्र एव देवता वाच्यरूपतया श्रूयते।
च चैतावत्, यावत् काल्पिक इति। कल्पो
वेदाङ्गं तदुक्तों विधिः भगवतः सान्निध्यकल्पनाय श्रूयते)

इत्युक्तेऽपि परं भावं जिज्ञासुः प्रहसन् प्रभुः।
तानाह मिथ्या ज्ञानं वः शब्दमात्रं हि देवता॥ ७॥

(तदीयं भक्तिप्रकर्षं ज्ञातुमिच्छुः परमैश्वर्ययोगात्
प्रभुः इन्द्रः प्रभवनशीलः
युष्माकं संबन्धि यदेतल्लिङ्गार्चनादिशिवाराधनप्रतिपादकं ज्ञानं शास्त्रम्। न सत्यं तत्प्रणेतृ तथाविधादेवतानुपपत्तेः। यथाः कर्मानुष्ठानादेव फलं न देवतातः। न खलु वयं असंभवमेव देवतायाः प्रतिपद्यामहे। विद्यते एव देवता। सातु शब्दान्नातिरिच्यते। अपि तु अयोगोलकवह्निवत् अनुपलभ्यमान वाच्यार्थपृथग्भावः शब्द एव तेषु क्रियाविशेषेषु अङ्गभावं गच्छत् याग संप्रदानदेवताविशेषख्यां लभते।)

शब्देतरत्वे युगापद्भिन्नदेशेषु यष्टषु।
न सा प्रयाति सान्निध्यं मूर्तत्वादस्मदादिवत्॥ ८॥

(शब्दव्यतिरिक्ता हि यदि देवता विद्यते, किं विग्रहवती अविग्रहा, उभयरूपा अनुभयरूपा वा? अनुभयरुपत्वे विरुद्धधर्माधयासः व्यस्तपक्षद्वयोद्भावित-दोषप्रसङ्गाच्च। अविग्रहत्वे शब्देनैव किमपरद्धम्? विग्रहवत्त्वे नु भिन्नदेशावस्थितेषु युगपद् प्रारब्धब्भ यागेषु यज्वसु मूर्तत्वात्तस्याः सान्निध्यानुपपत्रिः।
ननु मूर्तत्वे सत्यपि सान्निधयं परस्परविदूरदेशस्थोपस्थातृजनो पह्वतसपर्ययोरर्केन्दुबिम्बयोर्हष्टमित्यनैकान्तिकं मूर्तत्वान्न संभाव्यमिति शब्दमात्रत्वमेवास्याः साधीयः।)

न च तत्साधकं किञ्चित्प्रमाणं भात्यबाधितम्।
वाक्यं तदन्यथासिद्धं लोकवादाः क्व साधवः॥ ९॥

(न किल तथाविधा व्यत्ययदशविरहित परमपरोक्षवपुषः
प्रकृष्टातिशयैश्वर्यो पपन्नज्ञानानन्तमहिम्नो देवताविशेषस्य साधकं

किमपि प्रमाणं प्रतिभाति। तथा हि अपरोक्षत्वेन सकलप्रमाणज्येष्ठस्य प्रत्यक्षस्य तावन्नासौ गोचरः। तथैवानुमानिकं साधकं प्रमाणं न किञ्चिदुपपद्यते। वाक्यमागमलक्षणं पुरणोतिहासादिगीतम्।
'स्तुतिवादकृतश्चैष जनानां मतिविभ्रमः।
पौर्यापर्यापरामृष्टः शब्दोऽन्यां कुरुते मतिम्।।' इति।
अपर्यालोचित पौर्यापर्यगतानुगत-मूर्खजन प्रवर्तितात् प्रवादमात्रात् असकृद् दृष्टव्यभिचारात् वस्तुसिद्धिमिच्छन् अहो बत वृथैव दैन्यास्पदतां उपयातोऽसि।

इत्यनीशवचोवारिवेलानुन्नोऽब्धिनेव सः।
शक्रेण न चचालैषां धीशैलः सारगौरवात्।। १०।।

(ईश्वरनिराकरणवचनान्येव निम्नमार्गानुसरणद्वारीणि। तेषां वेला समुल्लासो जलवृद्धिः। तया नुन्नः प्रेरितोऽपि। एषां भरद्वाजादीनां संबंन्धी मतिपर्वतः न चकम्पे। केन नुन्नःइत्याह अब्धिनेव शक्रेण। स्वस्थैयान्न व्यचलत्।)

न जातु देवतामूर्तिरस्मदादिशरीरवत्।
विशिष्टैश्वर्यसम्पन्ना सातो नैतन्निदर्शनम्।। ११।।
अथास्त्वेवं घटे न्यायः शब्दत्वादिन्द्रशब्दवत्।।
नादते घटशब्दोऽम्भश्चन्द्रशब्दो न राजते।। १२।।

(शब्दमात्रं दि देवता इति भवता किल प्रतिज्ञातं? अतः शब्द व्यतिरिक्तदेवतानभ्युपगमे सति, एतदापतितं-यदुत वाचक व्यतरिक्तवाच्यार्थासंभवः। इन्द्रादि शब्दानां नान्यो वाच्योऽर्थो विद्यते। एवं शब्दत्वाविशेषात् घटादावपि अयमेव न्यायोऽस्तु न चैतद्युक्तं, अनुभवविराधात्।

घटते चेष्टते अर्थक्रियां इति घटः। चन्द्रति ह्लदयति दीप्यते चेति चन्द्रः। इत्येवंविधत्या शब्दव्युत्पत्त्या शब्दव्यतिरिक्तावाच्यार्थासंभवतो न वाच्यवाचकयोरैक्यम्। ततश्व न शब्दमात्रं देवता किं तर्हि, तद्वाच्यैवेति सिद्धम्।)

अथान्यविषयं वाक्यमस्तु शक्रादिवाचकम्।
कर्मरूपादिशब्दानां सार्थक्तवं कथं भवेत्॥१३॥
प्रवादोऽप्यखिलो मिथ्या समूलत्वान्न युक्तिमत्।
स चेदमूलो भूतानां हताः सर्वा प्रवृत्तयः॥१४॥

(प्रवादस्य एकान्तेन न मिथ्यात्वं कदाचित् संवादितत्वात्। सर्वप्रवादो न सत्य इत्येतन्न युक्तिमत् न प्रमाणोपपन्नमिति यावत्। समूलत्वे सति मित्यात्वासिद्धेः। मूलं चास्यागमः। अथ निर्मूलो यः प्रवादः स चेन्मिथ्यारूपः, तदप्ययुक्तं, यस्मादेव कल्प्यमाने भूतानां सर्वाप्रपृत्तयो व्याहन्येरन्। यदि चिरकालप्रवृत्तत्वेन बह्जनोद्घयोष्यमाणत्वं तद्युक्तमेव। तथा च सति नास्य मित्यात्वम्। तदेवं समूलेन लोकप्रवादेनेश्वराख्यविशिष्टदेवतासम्भवः।)

उपमन्युर्हरं दृष्ट्वा विमन्युभवन्मुनिः।
कथं तस्य वचो मित्या यस्य वश्यः पयोनिधिाः॥ १५॥

(परमेश्वरात् प्राप्तवरोऽहमित्यनृतवादित्वं तदानीं तस्य भवेत्, यदि दुग्धोधिवशीकरः प्रचुरमुनिजनप्रत्यक्षो न स्यात। यदि च संवादीन्यपि (प्रामाणिकानि) वचांसि मिथ्या, तर्हि न किंचित्सत्यवचनम्। प्रशान्तरागद्वेषाणां साक्षात्कृतभूतभविष्यदर्थानां मुनीनामपि मिथ्यावादित्वं अभ्युपगम्यते।)

क्रोडीकृतो हि पाशेन विषज्वालावलीमुचा।
हुंकृत्य मोचितः पत्या दृष्टः श्वेतो घनैर्जनैः॥ १६॥

(श्वेतनामा ऋषिः शिवभक्तः। पातीति पतिः तेन पत्या त्राणशीलेन परमेश्वरेण। हुंकारमात्रं कृत्वा क्रोधाग्निना भस्मीकृत्य मोचितः। इति घनैः अविरलैः भूयोभिर्जनः अस्मत्सजीयैः मुनिप्रभृतिभिश्च दृष्टः।)

इति वादानुषङ्गेण हरशंसाप्रहर्षितान्।
साश्रुगद्गदवाचस्तान्वीक्ष्य प्रीतोऽभवद्धरिः॥ १७॥

(हरिः इन्द्रः।)

एवं रूपं दर्शयामास वज्री देवः शतक्रतुः।
तरुणादित्यसङ्काशं स्तूयमानं मरुद्गणैः॥ १८॥

(प्रत्यग्रार्कभास्वरं देवैर्गणैश्च स्तूयमानमात्मीयं रूपं वज्रपाणिर्देवः प्रकटीचकार।)

ते तं ऋग्भिर्यजुर्भिश्च सामभिश्चास्तुवन्नताः।
सोऽब्रवीदुच्यतां कामो जगत्सु प्रवरोऽपि यः॥ १९॥

(ते भरद्वाजादयः तं पत्यक्षीकृतस्वस्वरूपमिन्द्रं प्रह्वाः सन्तस्तुष्टुवुः स च सर्वजगत्प्रवरो वरो भवद्भिः अभ्यर्थातां इति तानाह।)

ते वव्रिरे शिवज्ञानं श्रूयतामिति सोऽब्रवीत्।
किं त्वेकोऽस्तु मम प्रष्टा निखिलश्रोतृसंमतः॥ २०॥

(पारमेश्वरं ज्ञान शास्त्रं वृतवन्तः।
स तु तदभ्यर्थितं ज्ञानोपदेशं दातुं तान् प्रतिवचनं रूयतामित्याह।

किंतु भवतां मध्यात् सकलश्रोतृजनाभिमतो यथावसरं अनुक्तवस्तुनः प्रष्टा भवतु। सर्वैश्चैव भवद्भिः श्रूयतामिति।)

अथ तेषां भरद्वाजो भगवानग्रणीभूत।
वाग्मी प्रगल्भः पप्रच्छन्यायतः सुरपूजितम्॥ २१॥

(अनन्तरं तेषां मध्यात् ऐश्वर्यादिगुणयोगात् भगवान्, विविध ाशास्त्रभ्या साधिवासप्रशस्यवाग्युक्तत्वाच्च वाग्मी, प्रष्टव्यावसरेषु अकौशालाप्रतिपत्याद्ययोगात् प्रगल्भश्च भरद्वाजो मुनिः। न्यायेन शिष्योचितया नीत्या, युक्त्युपपन्नपूर्वपक्षकरणेन वा इन्द्र अपृच्छत्।)

कथं महेश्वरादेतदागतं ज्ञानमुत्तमम्।
किं च चेतसि संस्थाप्य निर्ममे भगवानिदम्॥ २२॥

(यदेतद् भगवता अस्मभ्यं उपदेष्टुमारब्धं ज्ञानेभ्यः सातिशयफलत्वात् श्रेष्ठतमं ज्ञानम्। तन्कथं प्रशान्तश्चरूपात् निष्कलात् शिवात् प्रसृतम्।
ज्ञायतेऽनेनेति ज्ञानं शास्त्रम् शब्दसमुदाय इति यावत्। ज्ञानं हि द्विरूपं अवबोधारूपं शब्दरूपं च। तदवबोधरूपं शब्दरूपारूढं सर्वेषु प्रवर्तते।
तत्रादितः परमेश्वरात् अवबोधरूपमेव तावत् कथं पाप्तम्? कथं च शब्दरूपतामेत्य बहुभेदभिन्नं समपन्नम? किंच आकलय्य (मनसि विचार्य) भगवान् किम करोत्? न ह्यनभिसांहितप्रयोजनः कश्चित्कर्ता किञ्चित्कार्यं कुर्वन् दृष्टः। तस्य च भगवत एतत्करणे किं कारणामित्यर्थः।)

सृष्टिकाले महेशानः पुरुषार्थप्रसिद्धये।
विधत्ते विमलं ज्ञानं पञ्चस्त्रोतोऽभिलक्षितम्॥ २३॥

(सर्गप्रारम्भे परमेश्वरेण पुरुषार्थस्य भुक्तिमुक्त्यात्मनः सम्पत्यर्थं।
विमलं अवबोधात्मनो नादरूपत्वेन प्रथमं प्रसृतत्वात्
अगृहीतोपाधिभेदं।
परतस्तूर्ध्वप्राग्दक्षिणपाश्चिमोत्तरस्त्रेतः पञ्चकेनाभिहितः समन्तात्
प्र सृतत्वेन लक्षितं, सदाशिवरूपेण दर्शनात्मतां प्रापितम्।
ज्ञानं निर्मितमिति क्रमः।)

तद्वर्तिवाचकव्रातवाच्यानष्टौ महेश्वरान्।
सप्तकोटिप्रसंख्यातान्मन्त्रांश्च परमेऽध्वनि॥ २४॥

(मन्त्रमहेश्वरान् मन्त्रांश्च वक्ष्यति।)

अष्टादशाधिकं चान्यच्छतं मायाधिकारिणाम्।
मन्त्रेश्वराणामूर्ध्वाध्वस्थितेशोपतेजसाम्॥ २५॥

(मन्त्रेश्वरान् वक्ति।)

तेषु व्यक्तः स भगवानिदं योग्येषु सिद्धये।
प्रकाशयत्यतोऽन्येषु योऽर्थः समुपपद्यते॥ २६॥

(तेषु अनन्तादिषु मन्त्रमहेश्वरेषु मण्डल्यादिषु च मन्त्रेश्वरेषु
अभिव्यक्तो देवः। इदं अनन्तरोपक्रान्तज्ञानं प्रकाशयति।
योग्येषु पश्चिक्वाञ्जनत्वान्निरशियश्रेयः प्रेप्सुषु भुक्त्यर्थं च वक्ति।)

शिवोद्गीर्णमिदं ज्ञानं मन्त्रमन्त्रेश्वरेश्वरैः
कामदत्वात्कामिकेति प्रगीतं बहुविस्तरम्॥ २७॥

(परमेश्वरात् प्रोक्तेन क्रमेण प्रसृतं एतत् ज्ञानं शास्त्रं स्कन्दस्य
देव्यास्त्वन्येषां च पृथक्पृथक् श्रोतृणां बहुत्वात् बहुभेदत्वेन
विस्तरमभिमतकामदत्वात् कामिकत्वेन उपदिष्टम्।)

तेभ्योऽवगत्य दृग्ज्योतिर्ज्वालालीढस्मरद्रुमः।
ददावुमापतिर्मह्य सहस्त्रैर्भवसंमितैः॥ २८॥

(तेभ्यो अनंतेशादिभ्यः। तृतीयनेत्राग्निशिखानिर्दग्धास्मरतरुर्भगवान् उमापतिः अधिगम्य भवसंख्यैरेकादशाभिः सहस्रैः संक्षिप्य मह्यमदात्।)

तत्रापि विस्तरं हित्वा सूत्रैः सारार्थवाचकैः।
वक्ष्ये निराकुलं ज्ञानं तदुक्तैरेव भूयसा॥ २९॥

(तत्रापि अर्थवादानुवादरूपं विस्तरं त्यत्क्वा सारार्थाभिदायिभिः बाहुल्येन क्वचित् तदुक्तैः क्वचिच्चात्मीयैर्निराकुलं क्रमं ज्ञानं शास्त्रं अभिधास्ये।
इति इन्द्रो मुनीनाहेति हारीतः स्वशिष्यान् ब्रूते।)

॥ इति मृगेन्द्रतन्त्रे उपोद्घातप्रकरणम्॥

(श्रीभट्टविद्याकण्ठात्मजभट्टनारायणकण्ठकृतौ
मृगेन्द्रटीकायामुपोद्घातप्रकरणं प्रथमेम्।)

APPENDIX III

Here is an account of how the Vaiṣnava-agama descended from Godhead to mankind. The excerpt is from Sattvata-samhita (1st pariccheda), which has been regarded as one of 'the three jewels' (ratna-traya) of the Pancaratra division, the other two being Pauṣkara-samhita and Jayakhya-samhita.

The scene is laid in the Malaya mountains, where dwelt the segeeees devoted to the worship of Viṣnu and celestial beings like devas, gandharvas and vidyadharas. Once Narada, the celebrated sage dear to Viṣnu, arrived there is order to visit Rama (viz. Parasu-rama or Sankarṣana). Parasu-rama complemented him on the deep and unswerving devotion which was described as sattvati-bhakti, and directed him to instruct the sages residing there about the practical discipline prevalent in the Sattvata cult (sattvate Kriyamarge).

Accordingly Narada went to the herrmitage where the sages were residing, and after receiving worship from them, invited them to listen to the teaching which had come down from Viṣnu to Sankarṣana and from Sankarṣana to others in traditional succession (paramparyagatam). When they expressed eagerness to listen, he said:

Long ago, when the Krta-age ended and the Treta-age began, Viṣnu's complexion changed from white to slight red. Sankarṣana inquired of him the reason for this transformation. Viṣnu explained that Krta was the age when the good people abounded, but now the passionate folk are large in number, and that in accordance with this

his body-colour also underwent a change. Sankarṣana then wanted to know how this passion, which is the natural characteristic of the times did not affect the devotes of Viṣnu. Viṣnu answered that those who worshipped the eternal and supreme Brahman in three ways were free from the influence of passions.

When Sankarṣana wanted to know what the three ways were, Viṣnu proceeds to describe the three aspects, Para, Vyuha and Vibhava, which constitute the characteristic pancaratra doctrine.

विष्णोराराधनपरा मुनयो मलयाचले।
संस्थिताः सिद्धगन्धर्वविद्याधरनिषेविते॥ १॥

कालेन केनचित् स्वर्गाद् रामदर्शनलालसः।
तत्रावतीर्णो देवर्षिर्नारदो भगवन्मयः॥ २॥
ज्ञात्वा तस्याचलां भक्तिं देवः परशुलाञ्छनः।
प्रत्यक्षमगमच्छशवत् सानुकम्पेन चेतसा॥ ३॥
ततः प्रहृष्टवदनः प्रोत्फुल्लपुलको मुनिः।
पूजयामास तं देवमष्टाङ्गपतनादिना॥ ४॥
अथाह भगवान् रामो मधुराक्षरया गिरा।
तवास्ति भक्तिरचला जन्मबीजक्षयङ्करी॥ ५॥

एषा तु सात्वती शुद्धा नित्यमव्यभिचारिणी।
तिष्ठन्ति मुनयो ह्यत्र प्रार्थयाना हरेः पदम्॥ ६॥
तान् सात्वते क्रियामार्गे मद्वाक्यादथि योजय।
एवमुक्त्वा तु तं विप्रमृषीणं हितकाम्यया॥ ७॥
जगामादर्शनं देवस्तस्माद्देशात्तटिद्यथा।
स तु हृष्टमना वाक्यं शिरसा चाभिवाद्या तत्॥ ८॥

निर्जगामार्चयित्वाऽथ पुष्पैः स्थानवरं तु तत्।
अपश्यदाश्रमं चान्यं नानाद्विजनिषेवितम्॥ ९॥

तरुपुष्पफलैरोढ्यं वापीकूपह्रदान्वितम्।
सम्प्रहृष्टस्ततस्तत्स्थैर्द्विजेन्द्रैरभिवादितः॥ १०॥
पूजितश्चार्घ्यपाद्येन विनिवेशिताविष्टरः।
अथाञ्जलिधराः सर्वे प्रोत्फुल्ल नयनाम्बुजाः॥ ११॥
वदन्ति जन्मसाफल्यमद्य नस्तव दर्शनात्।
श्रुत्वा तत्प्रीतिजनकं वाक्यं प्रणयपेशलम्॥ १२॥
नमस्कृत्य हृषीकेशं मुनिरप्याह नारदः।
मन्ये कृतार्थमात्मानं नूनं विप्रवरा ह्यहम्॥ १३॥
भवद्भिः सह सम्बन्धो यस्य मेऽस्मिन् शुभाश्रमे।
उक्तोऽहं भवतामर्थे रामेणाक्लिष्टकर्मणा॥ १४॥

यत् तदेकमनाः सर्वे आकर्णयत साम्प्रतम्।
अद्यप्रभृति देवेशमाराधयत केशवम्॥ १५॥
रहस्यामन्यविधिना शश्वन्मोक्षप्रदेन तु।

ऋषय ऊचुः

मुने चिरप्रपन्नानां प्रकृष्टानां भवान् गतिः॥ १६॥
नारायणपद प्राप्तेर्यच्छ्रेयस्तत् प्रकाशय।

नारद ऊचुः

यच्चोदितेन हलिना प्रागुक्तं चक्रपाणिना॥ १७॥
पारम्पर्यागतं तन्मे गदतः शृणुत द्विजाः।

पुराऽतीते पृते प्राप्ते त्रेताख्ये ह्यपरे युगे॥ १८॥
ईषदारक्ततं याते जगद्धातरि चाच्युते।
आह सङ्.कर्षणो विष्णु ज्ञात्वा विनयवानपि॥ १९॥

किमिंदं देव पश्यामि तव रूपविपर्ययम्।
प्रहस्योवाच भगवान् मेघगम्भीरया गिरा॥ २०॥
नायं स कालो पत्रासीत् सत्त्वैकबहुलो जनः।
अद्य रागपरो लोकस्तद्वत्तं धारयाम्यहम्॥ २१॥

सङ्कर्षण उवाच

कालस्वभावजः केन कर्मणा राग ईदृशः।
नाच्छादयति लोकानां त्वद्भक्तानां विशेषतः॥ २२॥

श्री भगवानुवाच

त्रिविधेन प्रकारेण परमं ब्रह्म शाश्वतम्।
आराधयन्ति ये तेषां रागस्तिष्ठति दूरतः॥ २३॥

सङ्कर्षण उवाच

भगवंस्त्रिविधं ब्रूहि उपेयं ब्रह्मलक्षणम्।
हितार्थं च प्रपन्नानां व्यामोहविनिवृत्तये॥ २४॥

श्री भगवानुवाच

षाड्गुण्यविग्रहं देवं भास्वज्ज्वलनतेजसम्।
सर्वतः पाणिपादं तत् सर्वतोऽक्षिशिरोमुखम्॥ २५॥

परमेतत् समाख्यातमेकं सर्वाश्रयं प्रभुम्।
एतत्पूर्वं त्रयं चान्यज्ज्ञानाद्यैर्भेदितं गुणैः॥ २६॥
विद्धि तद् व्यहूसंज्ञं सद् निः श्रेयसफलप्रदम्।

मुख्यानुवृत्तिभेदेन युक्तं ज्ञानादिकैर्गुणैः।
नानाकृतिं च तद् विद्धि वैभवं भुक्तिमुक्तिदम्॥ २७॥

इति श्रीपाञ्चरात्रे श्रीसात्वतसंहितायां प्रश्नप्रतिवचनं नाम प्रथमः परिच्छेदः॥

REFERENCES AND NOTES

1. The general import of the word Āgama is that which helps one to understand things correctly and comprehensively = आ ज्ञा वस्तु समन्ताच्च गम्यत इत आगमो मतः। (Piṅgalā-mata) Some Classical definitions of Āgama are given below:

   (i) **सिद्धं सिद्धैः प्रमाणैस्तु हितं वाऽत्र परत्र च।**
   आगमं शास्त्रमाप्तानां ...॥

   whatever is definitely ascertained by (*Tantra-śāstra*) trustworthy means of knowledge and whatever contributes to our welfare here and hereafter is Āgama, the scriptural testimony of reliable authorities (āptānām śāstram). The reliable authorities are described in Jaya-maṅgalā, as the persons who are engaged in their own proper duties, who are free from attachments and aversions, who entertain no hostility for anyone, and who are honoured by the good folk:

   स्वकर्मणाभियुक्तो यः रागद्वेषविवर्जितः।
   निर्वैरः पूजितः सद्भिराप्तो ज्ञेयः स तादृशः॥
   (*Jaya-maṅgalā*)

   (ii) **सृष्टिश्च प्रलयं चैव देवतानां तथार्चनम्।**
   साधनं चैव मन्त्राणां पुरश्चरणमेव च॥
   षट्कर्मसाधनं चैव धयानयोगश्चतुर्विधः।
   सप्तभिर्लक्षणैयुक्तं त्वागमं तद्विदुर्बुधाः॥
   (*Śabda-kalpa-druma*)

The learned regard that book as Āgama which is distinguished by seven characteristics: (1) it deals with creation and (2) dissolution of the world; (3) it prescribes how gods are to be worshipped; (4) it tells how rituals could be accomplished; (5) it provides details of visualizations of mantras, (6) it treats of the six magical practices, viz. pacification of evil forces (śānti), attraction and subjugation (vasīkarana), arresting movement or speech (staṁbhana), causing ill-will between friends or lovers (vidveśana), driving the enemy out (uccātana), driving the enemy out (uccātana), and killing (māraṇa), and (7) the four methods of contemplation.

(iii) कर्तव्यत्वेन वै यत्र चातुरात्म्यमुपासते।
क्रमागतैः सुसंज्ञाभिः ब्राह्मणैरागमं कृतम्॥

(*Īśvara-saṁhitā*)

The four-told devotional procedures which are resorted to with a sense of duty and with well-known symbolic employments are Āgamas.

(iv) आ समन्ताद् गमयति धार्माधर्मौ परं पदं।
आगमस्तेन कथित इति वेदविदो विदुः॥

The word 'āgama' is derived from the root "*gam*" meaning "to go", "to tell" with the prefix "ā" which means "from all sides". The word therefore means whatever comprehensively tells an individual about what is proper and what is improper is Āgama.

(v) आचारकथनाद्दिव्यगतिप्राप्तिनिदानतः।
माहात्म्य-त्तत्त्व कथनादागमश्चेति गण्यते॥

(*Puruṣottama-saṁhitā*)

Āgama teaches us about the right conduct, about the nature of divine states and the manner of obtaining them, about the glory of god and about reality.

2. आगतं शिववक्त्रेभ्यो गतं च गिरिजाश्रुतौ।
मतं च वासुदेवस्य तस्मादागममुच्यते॥
(Śabda-stoma-mahānidhi)

A variant reading is:
आगतं शिववक्त्रेभ्यो गतं च गिरिजामुखे।
मलत्रयविनाशित्वादागमः परिकीर्तितः॥

3. *Mataṅga-parameśvara*, Vidyā-pada, 1st paṭala, 'upodghāta-prakaraṇa' verses 1-28.
Mataṅga was a sage who performed austerities on the Kailāsa mount in the Himālayan ranges. He was greatly devoted to Śiva:

तत्रासौ मुनिशार्दूलस्तपसोत्कृष्टमूर्तिमान्।
ज्ञानाग्निदग्धकलुषो वृत्तांभःक्षालितात्मवान्।
शिवध्यानैकचित्तात्मा समाधाववस्थितः सुधीः॥

He played on the flute melodiously and full of fervour to please Śiva, and along with Pārvati appeared before him:

त्र्यंम्बकस्याग्रतो भूत्वा प्रहृष्टेनान्तरात्मना।
मुनिर्वादितवान् वेणुं भक्त्या तु परया भृशम्॥
ततः स भगवान्नाथः पार्वत्या सहितो हरः।
स्वं वपुर्दर्शयामास मतंगाय महात्मने॥

After Mataṅga duly worshipped him, Śiva asked him to choose a boon. Matanga thereupon sought for the wisdom which would benefit all mankind and

which would bestow the two-fold rewards (happiness here and liberation hereafter, bhukti-mukti) to devotees. This is the Agama, which is full of jewels of factuality, which has wide connotation, which is easy to comprehend and free from defects and doubts. Mataṅga's words were:

कृतकृत्योऽस्मि देवेश त्वत्प्रसादात् किमद्भुतम्।
प्राप्तव्यं यत् प्रयत्नेन तत्प्राप्तमखिलं मया॥
दृष्टे त्वयि जगन्नाथे लोकानुग्रहकारणात्।
द्विविधार्थप्रदं श्रीमद्वस्तुरत्नसुचर्चितम्॥
ज्ञानमज्ञानहं तारं सुखबोध्यमनाकुलंम्।
विपुलार्थमसंदिग्धं समासोक्त्या व्रवीहि मे॥

Rauravāgama, Vidyāpāda, 1st pātala, 'upodghāta'
The text is in the form of a dialogue between Siva and the sage Ruru. But the introductory chapter mentions that several sages, Bhārgava, Āṅgīrasa, Atreya, Paulastya and others approached Ruru and requested him to enlighten them about the supreme knowledge of Siva with all accessories:

भगवन् शिवविद्यात्मतत्त्वविज्ञानसंविधम्।
यागसंस्कारयोगांश्च विधिवत्प्रब्रवीहि नः॥

The 'Kriyā-pāda' section of the text begins with request addressed by Ruru to Śiva on the Kailāsa mountain:

कैलासशिखरासीन देवदेव त्रिलोचन।
सर्वलोकहितार्थाय रौरवं वद में प्रभो॥

(cf 'mantroddhāra-vidhi')

Ajitāgama (Kriyā-pāda) opens with a description of the Mandara mountain, on which Śiva, the lord of

Umā, was seated. Viṣṇu (Achyuta) approached him with humility and requested him to reveal the detail of the Ājita-tantra as he had heard it from the primordial Śiva:

आसीनमासने दिव्ये धार्माद्यै परिकल्पिते।
उमेशं देवदेवेशं सोमं सोमविभूषणम्॥
विनयेनाच्युतो गत्वा पृच्छस्मि जगद्गुरुम्।
भगवन्देवदेवेश त्रिपुरान्तक शङ्कर॥
अजितं नाम यत्तन्त्रं शिवात्प्राप्तं त्वया पुरा।
तन्ममाचक्ष्व देवेश तस्योत्पत्तिपुरःसरम्॥
एवमुक्तो महोदवः स्फुरन्निटिललोचनः।
उवाच तन्त्रं हृष्टात्मा गिरिजापतिरव्ययः॥

4. अदृष्टविग्रहाच्छान्ताच्छिवात् परमकारणात्।
नादरूपं विनिष्क्रान्तं शास्त्रं सर्वमिति पौष्करे॥

(*Śrīmat-pauṣkara*)

सृष्टेश्चादौ निष्कलपरशिवात् नाद आविरासीत्।
तस्मात् सर्वमातृकामूलभूतः प्रणवाक्षरः।
ततो मातृकाक्षरैः शब्दराशिः यैः आगमादि ग्रन्थराशिः॥

5. सात्वतं विधिमास्थाय गीतः सङ्कर्षणेन तु।
द्वापरस्य युगस्यान्ते आदौ कलियुगस्य च॥

(Bhīṣma-parva, 66th chap., Mahā-bhārata)

6. *Rigveda*, 10, 71, 9

त एने वाचमभिपद्य पापया सिरीस्तन्त्रं तन्वते।

Sāyaṇa on above: सिरीः सीरिणो भूत्वा तन्त्रं कृषिलक्षणं तन्वते विस्तारयन्ति कुर्वन्ति। cf also Athrva-Veda, 10, 7, 42, 2 तन्त्रमेके युवती etc in the sense of loom; and Pāniṇi, 5, 2, 70 mentions 'tantraka' as cloth recently removed from loom.

7. The root तत्रि signifies "to explain"; *Īśāna-śiva-guru-deva-padhati* has तत्रीति धातोरिह धारणार्थात्।
8. *Also Bhāgavata*, 1, 3, 8
9. Śabara on *Jaimini-sūtra*, 11, 4, 1.
   यत्सकृत्कृतं बहूनामुपकरोति यथा ब्राह्मणानां मध्ये कृतः प्रदीपः।
   cf also Śānkhāyana-Śrauta-sūtra, 1, 16, 1 comm. यत् सकृत्कृतं बहूनामुपकरोति तत् तन्त्रमित्युच्यते॥
10. इतरेतरसम्बद्धस्यार्थजालस्य उपदेशकं शास्त्रं तन्त्रमित्युक्तम्॥
    (*Nyāya-bhāṣya*)
    Also Āpastamba-śrauta-sūtra, 1, 15, 1
    अङ्गसमुदायस्तन्त्रत्।
11. सर्वोर्थां येन तन्यन्ते त्रायन्ते च भयाज्जनाः।
    इति तन्त्रस्य तन्त्रत्वं तन्त्रज्ञाः परिचक्षते॥
    cf also (*Viṣṇu-samhitā*)
    तनोति विपुलानर्थान् तत्त्वमन्त्रसमाश्रितान्।
    त्राणं च कुरुते यस्मात् तन्त्रभित्यभिधीयते॥
    (Kāmikāgama)
12. आचारकथनाद्दिव्यतिप्राप्तिनिदानतः।
    माहात्म्यतत्त्वकथनादागमश्चेति गण्यते॥
    (Puruṣottama-saṁhitā)
13. सृष्टिश्च प्रलयं चैव देवतानां तथार्चनम्।
    साधनं चैव मन्त्राणां पुरश्चरणमेव च॥
    षट्कर्मसाधानं चैव ध्यानयोगश्चतुर्विधः।
    सप्तभिर्लक्षणैर्युक्तं त्वागमं तद्विदुर्बुधाः॥
14. Kullūka-bhaṭṭa quotes this from, Hārīta while commenting on Manusamhitā, 2, 1:

श्रुतिश्च द्विविधा वैदिकी तान्त्रिकी च।

Bhāgavata (11th skandha) adds a third line of tradition, viz. 'the mixed':

वैदिकी तान्त्रिकी मिश्र इति त्रिविधो मखः।
त्रयाणामीप्सितेनैव विधिना मां समर्चयेत्।

15. गुरुः पिता गुरुर्माता गुरुर्देवो गुरुर्गतिः।
शिवे रुष्टे गुरुस्त्राता गुरौ रुष्टे न कश्चन॥

(*Rudra-Yāmala*, 2,6,5)

गुरौ मनुष्यबुद्धि च मन्त्रे चाक्षरबुद्धिकम्।
प्रतिमासु शिलाबुद्धिं च कुर्वाणो नरके ब्रजेत्॥

(*Kulārṇava-tantra*, 12,45)

विना दीक्षां न मोक्षः स्तात्तदुक्तं शिवशासने।
सा च ना स्याद्विनाचार्यं इत्याचार्यपरम्परा॥

(*op. cit.*)

एकमप्यक्षरं यस्तु गुरुः शिष्ये निवेदयेत्।
पृथिव्यां नास्ति तद्दत्त्वा चातृणि भवेत्॥

(*Jñāna-sankalinī-tantra*)

अन्तरेणोपदेष्टारं मन्त्राः स्युर्निष्फला यतः

(*Kulārṇava-tantra*, 38)

सर्वेभ्यः परो गुरु। गुरोः परो मन्त्रः। मन्त्रात् परा देवता।
देवतायाः परः परमात्मा इति भावयेत्।

(*Parānanda-Sūtra*, 38)

संसारसागरे मग्नान् यस्तारयति देहिनः।
तत्त्वप्लवप्रदानेन स एवेह गुरुः स्मृतः॥

(q. *Śaivāgama-paribhāśā-mañjarī*)

दीक्षामात्रे गुरुः कर्ता व्याख्याने चैव देशिकः।
आचार्यश्च प्रतिष्ठादौ परशिष्यावबोधने॥
आचार्यः सद्गुरुः स्वामी त्रिविधं गुरुरूपकम्।

आचार्यो बालशिक्षार्थं मन्त्रबोधोन सद्‌गुरुः।
मोक्षोपदेशं कुर्वन्ति तत् स्वामीरिति कथ्यते॥

(op. cit, 77-78)

सर्वागमानां सारज्ञः सर्वशास्त्रार्थतत्त्ववित्।
परोपकारनिरतो जपपूजादितत्परः॥
अमोघवचनः शान्तो वेदवेदार्थपारगः।
योगमार्गानुसन्धायी देवतहृदयंगमः।
इत्यादि गुणसम्पन्नो गुरुरागमसमंतः॥

(*Śāradā-tilaka-tantra*, 2, 142, 144)

16. वैदिकेन विधानेन पूजां कुर्याद्धरेस्ततः।
अलाभे वेदमन्त्राणां पाञ्चरात्रोदितेन वा॥

(*Jāmadagni-smṛti*)

17. दुष्टानां मोहनार्थाय सुगमं तन्त्रमीरितम्।

(*Bhairava-ḍāmara*)

18. यानि शास्त्राणि दृश्यन्ते लोकेऽस्मिन् विविधानि तु।
श्रुतिस्मृतिविरुद्धानि निष्ठां तेषां हि तामसी॥
कापालं पाञ्चरात्रं च यामलं वाममार्हतम्।
एवं विधानि चान्यानि मोहनार्थानि तानि तु॥

(*Kūrma-purāṇa*, 1,11, 272-3)

19. cf also *Matta-Vilāsa-prahasana* and *Yaśastilaka campū*, where the Pāśupata-śivas are ridiculed.

पेया सुरा प्रियतमामुखमीक्षणीयम्।
ग्राह्यं स्वभावललितोऽविकृतश्च वेषः।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः॥

Kaula-rahasya has this confession of the Pāśanḍa-Śaivas:

आस्वदयन्तः पिशितस्य खण्डम्
अकण्ठपूर्णं च सुधां पिबन्तः।
मृगेक्षणासंगममाचरन्तो
भुक्तिं च मुक्तिं च वयं ब्रजामः॥

interpolations to the Tantra was recognized even in some of the Tantrik texts. For instance, we read in Kulārṇava-tantra (2, 166)

बहवः कौलिकं धर्मं मिथ्याज्ञानविडम्बकाः।
स्वबुदध्या कल्पयन्तीत्त्थं पारम्पर्यविवर्जिताः॥

21. वेदानां च वयोर्थन न सिद्धिस्तेन जायते।
(*Kāka-candeśvara-mata*)

22. वेदशास्त्रपुराणानि सामान्यगणिका इव।
(वेदशास्त्र पुराणानि स्पष्टानि वेश्याङ्गना इव v.1.)
इयं तु शाम्भवी विद्या गुप्ता कुलवधूरिव॥
सुगुप्तं कौलिकाचारं अनुगृह्णन्ति देवताः।
वाञ्छासिद्धिं प्रयच्छन्ति नशयन्ति प्रकाशने॥
(Śakti-saṅgama-tantra, Tārā-khaṇḍa, 36, 24, and 35)

23. चतुर्वेदी कुलाज्ञानी श्वपचादधमः प्रिये।
श्वपचोऽपि कुलज्ञानी ब्राह्मणादतिरिच्यते॥
(*Kulārṇava-tantra*, 2, 17)

एकतः सकला धर्मा यज्ञतीर्थव्रतादयः।
एकतः कुलधार्मश्च तत्र कौलोऽधिकः प्रिये॥
(op. cit., 2, 11)

24. वैदिकं ब्राह्मणानां तु राज्ञां वैदिकतान्त्रिकम्।
तान्त्रिकं वैश्यशूद्राणां सर्वेषां तान्त्रिकं तु वा॥
(q. *in Śāivāgama-paribhāśā-mañjarī*, 3, 155)

25. यजनं त्रिविधं प्रोक्तं उत्तमं मध्यमाधमम्।

केवलं शिवमन्त्रैस्तु यजनं चोत्तमं भवेत्॥
वैदिकैः शिवमन्त्रैस्तु यजनं मध्यमं भवेत्।
केवलं वैदिकैर्मन्त्रैजनं चाधमं भवेत्॥
तस्मात्तु शैविकैर्मन्त्रैर्यजेदात्मार्थमुत्तमम्॥

(*Aṁśumadbhedāgama*, 1, 75, 7)

उत्तमं मध्यमं चैवाधमं चार्चनं भवेत्।
केवलैः शुद्धशैवोक्तैर्मन्त्रैरुत्तममुच्यते।

26. वेदमेकायनं नाम वेदानां शिरसि स्थितम्।
तदर्थकं पाञ्चरात्रं मोक्षदं तत्क्रियावताम्॥

(*Śrī-praśna-saṁhitā*, 2, 38)

27. संहिता सेयमाख्याता नानामन्त्रार्थगोचरा।
पञ्चारात्रमयी दिव्या नाम्नाहिर्बूध्न्यपूर्विका॥
अर्थैः परकृतिप्रायैः पुराकल्पैश्च संयुता।
नानासिद्धान्तसंभेदा नानाविद्योपशोभिता॥
शतद्वयमिहाध्यायश्चत्वारिंशच्च दर्शितः।
ततो द्वापरवेलायां मनुष्याणां हिताय वै॥
अध्यायानां शतेनाथ विशंत्या च समन्विता।
अतिविस्तरमुत्सृज्य गुह्येन प्रतिसंस्कृता॥
ततोऽपि बुद्धिसङ्कोचान्मनुष्याणां हिताय वै।
याति द्वापरसन्ध्यंशे व्यासस्यानुमतेर्मया।
षष्ट्यध्यायैरियं भूयः संहिता प्रतिसंस्कृता॥

(*Ahirbudhnya-saṁhitā*, 1, 68-73)

28. धातुर्वक्ताम्बुजोद्गराद्विमलाद्गुरुसंनिद्यौ।
अनुष्टुपछन्दसा पूर्वं निबद्धं कोटिसंख्यया॥
सदाशिवेन देवेन ततोऽनन्तेन धीमता॥
भाषितं लक्षमात्रेण तदेवाहं तवाधुना॥
उपसंहृत्य संक्षेपाद्वक्ष्ये पारमेश्वरम्।

सहस्राणां त्रयेणाथ पञ्चभिश्च शतैःपरम्॥

(Mataṅpā-parāmeśvara-tantra,
vidyā-pāda, 1, 30,-33)

29. तन्त्रसंख्यासहस्राणां शतमुक्तं समासतः।
ब्रह्माणा मण्डलेशानविधियज्ञप्रसिद्धये॥
भार्गवेणाप्यथैशानतन्त्रानु ज्ञानकर्मणा।
प्रोक्तं पुरा द्वादशाभिः सहस्त्रैर्मन्त्रलक्षणम्॥
मुद्रा समयतत्त्वार्थमण्डलेज्यापरिग्रहः।
उत्तरेऽभिहिताः सर्वे मन्त्राणां चैव संग्रहः।
सप्तकोट्यस्तु मन्त्राणां शिववक्त्राद्विनिः सृताः।
याः साधकमहामायापाशविच्छित्तिहेतवः॥
ता जन्ममृत्युखचितां पितामहकृतामिमाम्।
सृष्टिं दृष्टवैश्वरीं मूर्त्रिं प्रविष्टाः पुनरेव हि॥
अन्तर्हितास्ताननघान् मन्त्रराजेश्वरः प्रभुः।
दधार भगवानीशो लोकानां हितकाम्यया॥

(*Rauravāgama*, vidyā-pāda, 3, 15-20)

30. उदासीनः साधकश्च गृहस्थो द्विविधो भवेत्।
कुटुम्बभरणायत्तः साधाकोऽसौ सुखी भवेत्॥
ऋणानि त्रीण्यपाकृत्य त्यत्त्क्वा भार्याधनादिकम्।
एकाकी विचरेद्यस्स उदासीनः स मोक्षगः॥

(*Śaivāgama-paribhāśā-mañjarī*, 2, 113-115)

31. कर्मयज्ञस्तपोयज्ञो जपश्च ध्यानमेव च।
ज्ञानयज्ञस्ततः प्रोक्त इति यज्ञस्य पञ्चकम्॥
अथ पूजग्निकार्याद्यैः भेदैहुविधैस्ततः।
कर्मयज्ञः समाख्यातस्तापश्चन्द्रायणादिकम्॥
स्वाध्यायश्च जपः प्रोक्तः शिवमन्त्रस्य संख्यया।
ध्यानयज्ञः समाख्यातः शिवचिन्ता मुहुर्मुहुः॥

अधयापनं चाध्ययनं व्याख्या श्रवणचिन्तनम्।
इति पञ्चप्रकारोऽयं ज्ञानयज्ञः प्रकीर्तितः॥

(*Śiva-dharmottara*, 3, 12-15)

32. नाध्यातो नार्चितो मन्त्रः सुसिद्धोऽपि प्रसीदति।
नाजप्तः सिद्धिदानेच्छुर्नाहुतः फलदो भवेत्॥
पूजां ध्यानं जपं होमं तस्मात् कर्मचतुष्टयम्।
प्रत्यहं साधकः कुर्यात् स्वयं चेत् सिद्धिमिच्छति॥

(Piṅgalā-mata, q. by comm. on. *Śāradā-tilaka-tantra*)

33. गृहे यागः प्रकर्तव्यः।

(*Śrī-netra-tantra*, 16, 30)

स्वगृहे कारयेद्यत्नाद्यागं होमं जपं तथा।

(op. cit. 16, 36)

34. आत्मार्थं च परार्थं च द्विविधं शिवपूजनम्।

(*Acintyāgama*, 29, 2)

अथातः संप्रवक्ष्यामि शिवार्चनविधिक्रमम्।
श्रीप्रदं सर्वविध्यघ्नं राज्ञो राष्ट्रविवर्धनम्।
तदपि द्विविधं प्रोक्तमात्मार्थं च परार्थकम्॥
कौतुके भित्तिचित्रे वा आत्मार्थेऽर्चनमारभेत्॥
दीक्षितानां द्विजातीनां आत्मार्थमनुलोमिनां।
परार्थमादिशैवानां आत्मार्थं वा समर्चयेत्॥

(*Suprabhedāgama*, 1, 8, 2-3 and 14)

अथार्चनाविधिं वक्ष्ये भुक्तिमुक्तिफलप्रदम्।
परार्थं स्वार्थमित्येव द्विविधं तत् प्रकीर्तितम्॥

(*Kāmikāgama*, 1, 4, 1-2)

स्वार्थं गृहार्चने प्रोक्तमालयेषु परार्थकम्।

(*Ānanda-saṁhitā*, 3, 25)

दीक्षान्ते गुरुणा दत्ते लिङ्गे वा स्थण्डिलादिके।
यजनं स्वार्थमाख्यातं स्वस्येष्टफलदं यतः॥

(*Kārmikāgama*, op. cit)

दत्ते च गुरूणा लिङ्गे स्थण्डिले स्वयमात्मनि।
क्षणिके मण्डले तोयेऽप्यात्मार्थयजनं स्मृतम्॥
सर्वेषामात्मरक्षार्थाय ग्रामादिषु विशेषतः।
स्थापितं विधिना लिङ्ग सुरैर्वा मुनिभिनरैः।
स्वयमुद्भूतलिङ्ग च प्रतिमा चेश्वरात्मिका।
तत् परार्थं समाख्यातं सर्वेषामात्मनः फलम्॥

(*Kāraṇāgama*, 1, 30, 10-18)

ग्रामखेटपुरादौ वा नद्यां पर्वत एव वा।
अष्टषष्टिमहाक्षेत्रेष्वन्यत्र च मनोरमे॥
स्वयम्भू दैवबाणार्षलिङ्गयुक्ते शिवालये।
मनुजैः स्थापिते लिङ्गे परार्थयजनं स्मृतम्॥
नृपतेरायुरारोग्यजयसम्पद्विवृद्धये।
ग्रामादीनां विवृद्ध्यर्थं परार्थेज्या प्रयुज्यताम्॥

(*op. cit*)

35. परार्थयजनं कार्यं शिवविप्रैस्तु नित्यशः।
धार्मिकः कथ्यते नित्यमादिशैवो द्विजोत्तमः॥
शिवसृष्टिं विना ये तु जायन्ते ब्रह्मणो मुखात्॥
ते सामान्या न तेषां तु परार्थेज्याधिकारिता।
यदि मोहेन कुर्वीरन् राज्ञो राष्ट्रस्य नाशनम्॥
भृत्यर्थं ये शिवं विप्राः सामान्यास्त्वर्चयन्ति चेत्॥
षण्मासात्पतनं यान्ति यस्मात्तत् परिवर्जयेत्॥
शिवदीक्षाभिषिक्तस्य शिवविप्रस्य धीमतः।
शिवाज्ञावशतस्तस्य परार्थेज्या न दोषभाक्॥

(*Kāraṇāgama, op. cit.*)

शिवविप्रेण कर्तव्यं आत्मार्थं च परार्थकम्।
विप्रक्षत्रियवैश्याश्व शूद्राश्चैव तु दीक्षिताः।
आत्मार्थमर्चनं कुर्यन्न कुर्यात्तु परार्थकम्॥

(*Aṁśumadbheda*, 3, 4)

शिवाश्रितस्य तत् प्रोक्तं ब्राह्मणस्य शिवागमे।
क्षत्रियादित्रयाणां च ब्राह्मानां न परार्थकम्॥

(*Ajitāgama, 20th paṭala*, 8)

चातुर्वर्ण्यसमुत्पन्नैरनुलोमैस्तु दीक्षितैः।
आत्मार्थमर्चनं योग्यमयोग्यं तु परार्थकम्।
आदिशैवेन कर्तव्यमात्मार्थं च परार्थकम्॥

(q. from Rauravāgama in *Varnāśrama-candrikā*)

36. आत्मार्थं च परार्थं च यजनं द्विविधं स्मृतम्।
दीक्षितो गुरुणा तेन दत्तं लिङ्ग चलात्मकम्॥
गृहीत्वा तत्र वान्यत्र क्षणिके स्थण्डिलेऽथ वा।
जले वा प्रतिमायां वा मण्डले चित्रकेऽपि वा।
पटे वा हृदये वाथ भवेदात्मार्थमर्चनम्।
शिवलिङ्ग स्वयम्भूते लिङ्ग बाणार्चितेऽपि वा।
गाणपे दैविके वाथ चार्षे वा मानुषेऽपि वा॥
मुखलिङ्गेषु सर्वेषु व्यक्तेष्वपि जनार्दन।
प्रासादादिषु सर्वत्र स्थापितेषु बहुष्वपि॥
सज्ञा वा राजकल्पैर्वा जनैर्जानपदैस्तु वा।
अनुभूय कृतां वृत्तिं क्रियते यद्यदर्चनम्।
तत्परार्थमिति प्रोक्तं अन्येषां फलदानतः॥

(*Ajitāgama*, 20, 1-7)

37. यजनं द्विविधं प्रोक्तमाम्मार्थं च परार्थकम्।
शिष्यस्तु गुरुणादौ तु दीक्षितोत्तरकालको॥

(*Rauravāgama*, kriyā-pāda, 59, 3)

38. वैदिकं शैवमित्येव व्रतं हि द्विविधं भवेत्।
त्रैवर्णिकानां कर्तव्यमुपवीतादि वैदिकम्॥
शिवदीक्षाप्रधानं तु शैवमत्यन्तमुत्तमम्।
वाग्देवीयोनिजातत्वाच्छिवपुत्रत्वकारणात्॥

(*Mataṅga-pārameśvāra*, caryā-pāda 52, 17-18)

39. अर्चकस्य तपोयोगात् अर्चनस्यातिशायनात्।
आभिरूप्याच्च बिम्बानां देवः सान्निध्यमृच्छति॥

40. क्षुद्रं भद्रं तथा प्रोक्तं क्षुद्रमात्मार्थपूजनम्।
भद्रं परार्थमित्युक्तं पूजा च द्विविधा भवेत्॥

(*Kāraṇāgama*, pūrva 30, 44-45)

41. सृष्ट्यर्थं चैव मुक्त्यर्थं पूजा च द्विविधाा भवेत्।
सृष्टयर्थं शक्तिसंयुक्तं मुक्त्यर्थं केवलं विदुः॥

(*Suprabheda*, 61)

42. शुद्धकेवलसंमिश्रमात्मार्थं त्रिविधां भवेत्।
शुद्धं वा शक्तिरहितं केवलं शाक्तिसंयुतम्।
सौरादिचण्डपर्यन्तं मिश्रं चेति प्रकीर्तितम्॥

(*Sūkṣmāgama*, 40, 4-5)

43. शुद्ध मिश्रा च संकीर्णा पूजा च त्रिविधा भवेत्।
शुद्धा हविः प्रदानान्ता मिश्रा नित्योतसवान्तका।
संकीर्णा शुद्धनृत्तान्ता पूजा त्रिविधमुच्यते॥

(*Ajitāgama*, 20, 19)

शुद्धा मिश्रा च संकीर्णा पूजा च त्रिविधा भवेत्।
शुद्धा स्वायंभुवे लिङ्ग्गे मिश्रा मानुष्यकेऽपि च।
संकीर्णा पञ्चमूर्तीनां परार्थेऽपि त्रिधा मता॥

(*Śaivagama-paribhāśā-mañjarī*, 3, 186-187)

44. पूजनं द्विविधं प्रोक्तं स्थावरं जंगमं तथा।
नागरादि विमानेषु स्थापितं तत्परार्थकम्।

जंगमं पूजयेन्नित्यं आत्मार्थे तु विशेषतः॥
सापेक्षं निरपेक्षं च द्विविधं शिवपूजनम्।
चललिङ्गे तु सापेक्षं स्थाण्डिले निरपेक्षकम्॥

(*op. cit.*, 2, 63-65)

स्थावरं जंगमं चैव द्विविधां लिङ्गमिष्यते।
स्थावरं स्थापितं लिङ्ग जंगमं दीक्षितं विदुः॥
जंगमस्यावमानेन स्थावरं निष्फलं भवेत्।
तस्मालिल्ङ्गद्वयं प्राज्ञा नावमन्येत सर्वदा॥

(*Mukuṭāgama*, kriyā-pāda, 2, 295)

45. सिद्धान्तेषु चतुर्ष्वेकं पूर्वैर्नृभिरनुष्ठितम्।
त्यक्त्वा समाश्रयेदन्यं नरो भवति किल्विषी॥
तस्माज्जन्मप्रभृत्येकराद्धान्तनियतो भवेत्।
अन्यथा कुलमात्मानं सर्वं नाशयति स्वयम्॥
मन्त्रमण्डलकुण्डादि क्रियामुद्रोपचारकैः।
योगं नयति यो मोहात्सवसिद्धान्तोक्तवर्त्मना॥
सोऽपि स्वकुलजान् सर्वान् परमात्मानमञ्जसा।
नयोन्निरयमत्युग्रं पुरुषान्पुरुषाधमः॥
निष्फला च क्रिया तस्य प्रत्युतानर्थकारणम्।
कुप्येच्च देवस्तत्कोपो राजराष्ट्रक्षयावहः॥

(*Pādama-saṁhitā*)

विना सवधर्मं यत्किंचित् देवताराधानादिकम्।
परिभ्रश्येत तद्यस्मात् क्षणात् सैकतहर्म्यवत्॥

(*Śāradā-tilaka*, comm. 2, 14, 3)

46. एकाचार्येण त तसर्वं मूर्तिहोमादिकं विना॥
एकेन वर्तमानायां क्रियायां कारकं विना।
सा चान्येन कृता चेत्तु तत्स्यादाचार्यसङ्करः॥
वैगुण्यात्करणस्यैव विरोधे सति यत्र तु।

सा क्रिया तस्य शिष्येण कर्तव्या तेन शास्त्रतः।
अथान्येन कृता चेत्तु कर्तृनाशो न संशयः॥
(*Śaivāgama-paribhāśā-mañjarī*, 1, 7-11)
अङ्कुरादि प्रतिष्ठान्तं एकाचार्येण कारयेत्।
अन्यथा चेन्न कर्तव्यं राजराष्ट्रं विनश्यति॥
(*op. cit.*, 1, 13)
नान्येन पूजनं कार्यं विदुषापि कदाचन॥
सद्ब्रह्मनिरतैर्मुख्यैः पञ्चकाल परायणैः।
पूजनीयं विशेषेण मुख्यकल्पाधिकारिभिः।
त्रयीधर्मपरैर्विप्रैः सिद्धान्तेष्वपि दीक्षितैः॥
(*Pārameśvara-saṁhitā*)

48. प्रतितन्त्रं विरोधेन योऽर्थः संगृह्यतेऽत्र तु।
तद्गुरोर्युक्तिदौर्बल्यात् विज्ञेयं वाग्विडम्बनम्॥
यत्र यत्र यथान्यायं येन येन च वर्त्मना।
यदत्र शक्यते नेतुं तत्तथैव विचार्यताम्॥
यथाविरोधतः सर्वं यदि तन्त्रं शिवात्मकम्।
तथाविरोधतः वक्तव्यं नान्यथा मुनिपुंगव॥
कर्तव्यं चेदनुष्ठेयं शैवकर्माविरोधि यत्।
विरुद्धं चेत् परित्याज्यं न तु शैवं परित्यजेत्।
संग्राह्य वैदिकं शैवं शैववाक्याविरोधि यत्॥
(*Mataṅga-Pārameśvara*,
caryā-pāda, 52, 107-111)

Vidyalankara, Sastra-Chudamini, Sangita-Kalaratna, Professor Saligrama Krishna Ramachandra Rao, is a well-known scholar who combines traditional learning with modern research. Well versed in Sanskrit, Pali, Ardhmagadhi and several modern Indian languages and acquainted with Tibetan and some European languages, he has written extensively on Vedanta, Buddhism, Janism, Indian Culture, Art and Literature.

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